

# 'Phooey on Hooey About Jazz!'

## DOWN BEAT

CHICAGO, AUGUST 1, 1943

Vol. 10—No. 15

# PROBE BRIBERY IN KRUPA CASE

## Booze and Back Alley Flavoring Don't Bear Jazz

Raymond Scott Says Righteous Music Hides Behind Phoney Front

by Amy Lee

New York—"Jazz doesn't need booze and back alley surroundings to make it real! They make it phoney!" declared Raymond Scott, jazz composer and conductor of the CBS Jazz Laboratory series, in an exclusive *Down Beat* interview.

"I'm fed up on all this hooey that jazz has to have a gin mill atmosphere, and guys have to be drunk to play inspired stuff. You can't tell me a man who's practically falling off the stand can play inspired jazz, unless fuming!" (Modulate to Page 11)

## Roseland Sets Three Bands

New York—Ted Flo Rito, Johnny Long, and Jerry Wald are the bands picked to follow Van Alexander into Roseland ballroom for the coming season. The spot has added a new wrinkle to keep up patron interest, offering a special Composer's Night every Wednesday which features the hit songs of an American composer. Cole Porter was the first writer chosen as tunesmith of the evening.

## Disc Drive Booms

New York—The *Records For Our Fighting Men* drive is far ahead in scrap disc collection, as compared with a similar drive this time last year.

## BLUE NOTES

By ROD REED

Some radio stations are using orchestral phono records made in England. This sort of thing may cause Petrillo to veto lend-lease.

Collier's urges that publishers encourage more amateur songwriters. Seems the ones written by pro's are too amateurish.

Harry James is making a *Reveille* record to be used in waking up soldiers. This will be known as *The 5 o'clock Jump*.

The mayor's organizing free music schools in Harlem. Lincoln freed the slaves and LaGuardia freed the music.

Reason for the many sensational Roosevelt-Churchill conferences can now be revealed. They were trying to decide whether Bob Burns' bazooka is a musical instrument.

## Basie Working In Three Pics

Count Kept Busy At Universal With Two Features, Short

Hollywood—Count Basie has drawn a total of three picture assignments at Universal. The Count and his boys will appear in a Donald O'Connor feature entitled *Man of the Family*, for which they have already recorded several numbers; in the Olsen & Johnson starrer, *Crazy House*, and will be featured in a musical featurette to be produced by Will Cowan, who has been doing a series of shorts featuring name bands.

Among the numbers soundtracked by the Basie men for *Man of the Family*—were two of the Count's originals, *Basie Boogie* and *Get It*.

Numbers for *Crazy House* had not been lined up at writing but it was understood Basie would be featured in the new Don Raye-Gene De Paul ditty *Get On Board Little Chillun*. Vocalist Jimmy Rushing will draw featured vocals.

## Broadcast of Miller's Band Late by Week

New York—The Glenn Miller air force band broadcast, scheduled originally for July 12, was cancelled at the last minute and then heard on the following Saturday. Reasons given for the show's first air black-out were various, running from army dissatisfaction with Miller himself, the fact that the show's title "Army Air Force Technical Training Command" was inaccurate because that organization is no longer a separate entity but part of the regular army, and, most logical, that the air force higher-ups were dissatisfied with the script, which presented only the story of one part of the air force, rather than emphasizing the team-work which must go on between ground crew and the flyers themselves.

The Miller band, which boasts such one-time famous civilian musicians as Mel Powell, Ray McKinley, Trigger Alpert, Peanuts Hucko, and singers Tony Martin and Bob Houston, sounded like the old Miller band at times with its use of reeds, although the use of strings, of course, must have sounded strange to dyed-in-the-wool Millerites.

## Here's Your Boy Steve, Artie!



Beverly Hills, Calif.—Just in case a photograph of his month old son hasn't reached Artie Shaw, who is touring with his navy band in the south Pacific area, the *Beat* takes pride in presenting Steven Kern Shaw to his pop via its columns. The pretty mother is the daughter of Jerome Kern, the composer, which accounts for Steve's middle name. *Acme Photo*.

## Draft Status No Worry to James

Los Angeles—Harry James is showing no great concern over reports that his Beaumont, Texas, draft board had placed him in the 1-A class immediately following his divorce from Louise Tobin and re-marriage to Betty Grable. James said that he had not yet received official notification of the action.

Indication is that the band-leader will, if slated for eventual induction, be given a deferment that will permit him to fulfill motion picture commitments. Betty Grable was quoted in local papers as being ready to accept the situation, if it arises, like any other wartime wife.

## Dukoff Weds Anita Boyer

Toledo—Anita Boyer, the singer and *Down Beat* columnist and Bob Dukoff, tenor-man with Abe Lyman were married here on July 9. Abe Lyman and Rose Blane, vocalist with Lyman's band were the best man and maid of honor. It is Anita's second marriage, first for Dukoff.

## Phil Napoleon To J. Dorsey

Los Angeles—Phil Napoleon, veteran trumpet player whose career in jazz started with the famous old Memphis Five and whose history is familiar to every collector of jazz records, was slated to join Jimmy Dorsey for his opening at the Palladium here on July 27. He replaces Mario Serritello.

Napoleon was the organizer of the Cotton Pickers, one of the early bands to attain fame via the medium of recordings. He played with many of famous Red Nichols, Jimmy Dorsey, Miff Mole and Frankie Trumbauer recording combos of the late 'twenties.

## Benny Guests For Sinatra

New York—Benny Goodman was Frank Sinatra's first guest star when the singer switched his *Band Box* show time from Friday to Monday night at 9:30 over CBS two weeks ago. The Friday night spot at 11:30 was taken over by Raymond Scott and his band with vocals by Jack Smith.

## Grand Jury to Question Lavin And McDevitt

Bandboy States Two Unidentified Men Gave Him \$650 to Get Lost

Los Angeles—The Gene Krupa case, seemingly closed pending appeal of Krupa's conviction on the charge of using his valet, John Pateakos, to transport marihuana, blew wide open here as the San Francisco grand jury prepared to convene July 20 to investigate charges that Pateakos, who could not be located during the trial, had been given a \$650 bribe to "get out of town."

Pateakos, picked up here after the trial by FBI agents on a draft evasion charge, is reported to have "spilled the beans" when he was arraigned before U. S. Commissioner David B. Head for failing to report for induction.

### Witnesses Puzzled

According to Leslie G. Gillen, assistant district attorney from San Francisco, who came here to arrange for Pateakos' return to the Bay City to face the grand jury (Modulate to Page 3)

## Marx Breaks It Up, Pollack to Form Combo

Los Angeles—Band organized here over a year ago by Ben Pollack and fronted by Chico Marx on a theater tour broke up at the close of recent engagement in San Francisco.

Pollack has retired to his ranch near Reseda, north of Los Angeles, for a rest. He may do something with a small combo this fall, according to friends.

It was pointed out that the band was organized solely as a theater attraction to back Chico, who evidently grew tired of travelling and decided to return to Hollywood for picture work.

## On the Cover Nan Wynn

Pretty Nan Wynn, who sang with such bands as the original Hudson-De Lange orchestra and Raymond Scott's dance band, is about to get the opportunity for which she has been waiting so patiently in Hollywood. Under contract to Columbia, Nan has been relegated to bit parts and to the unheralded role of voice-double for Rita Hayworth and other stars. Now she is set for the feminine lead in *Is Everybody Happy*. We think Miss Wynn will win.

WIN \$100.00 CASH  
WE WANT A NAME!  
See Back Cover



## At Home In Honeymoon Cottage With Harry and Betty James



Harry James carries his bride, Betty Grable, across the threshold of their home, a traditional manner of starting a honeymoon.



Wow! To divert your attention for a moment, we'll tell you they're house-hunting. Too many relatives and pals living with each of them for suitable honeymoon privacy.



Mr. and Mrs. James look over their fan mail, and they received plenty, believe us. This charming pose also affords a good gander at the Grable game, probably the most famous in Hollywood.



Just forget the piano, they're not going to play it anyhow. Betty says, "You're the most wonderful thing that ever happened to me!" and Harry replies, "You send me!" (Quotes from interviews.)



Ah, here's domesticity! Betty serves lunch to her new hubby in the garden. And is Harry surprised? Bet he forgot to ask whether she could cook. Acme Photos.

### Janet Blair Is Mrs. Lou Bush

Culminates Four Year Romance Which Began In Hal Kemp Band

Hollywood—Screen Actress Janet Blair and Pianist Lou Bush, now an arranger-sergeant in the Santa Ana radio unit, were married at Lake Arrowhead, noted California outdoor spot, on July 13.

Wedding ceremony was performed on the lake shore by Rev. Elmer Gunther of a San Bernardino Lutheran church.

Present for the ceremony were



Janet Blair Bush

Janet's father and mother, Mr. and Mrs. Fred B. Lafferty; Screen Star Rosalind Russell and Actor's Agent Frank Vincent; Major Eddie Dunstetter (director of the Santa Ana radio) and his wife and several other close friends of the bride and groom.

Romance between the actress and the piano player began four years ago when both were working with the late Hal Kemp's combo, Janet as singer and Bush as pianist-arranger. The marriage had been planned for a long time but was delayed due to Janet's picture activities and Bush's duties at Santa Ana.

### Howls Again!

The "howling dogs" story has reared its head again. Every year at least one story comes out relating the miserable experiences of a music-minded tenant whose next-door neighbor has a canine that yodels long after the sun has set. The defendant's animal in this case looks all set to be cooked because the plaintiff not only heard the howls but put 'em on wax with his home recording machine and unless the court can find a definite melody line . . . well, that's all, Fido.

### Jules Bledsoe, Ol' Man River, Dies on Coast

Los Angeles—Jules Bledsoe, one of the few Negro artists to achieve success in the concert and operatic field, died here on July 15 at the home of his friend and onetime manager, Adrian F. Huygens.

Death was caused by cerebral hemorrhage. The singer was 43 years old.

Bledsoe is remembered chiefly in this country for his role in the original production of Jerome Kern's operetta, *Showboat*, in which he introduced what was to become one of America's greatest songs, *Old Man River*.

During the years that followed his success in *Showboat*, Bledsoe, like many another Negro performer, found better opportunities in Europe than in the U. S. There he appeared in all numerous concerts and also as soloist with the principal symphony orchestras. He made six European tours in the title role of Louis Gruenberg's opera, *Emperor Jones*, based on Eugene O'Neill's play. He was the only Negro to be engaged by the Paris Opera Company, according to Huygens.

Bledsoe was born in Waco, Texas, and received a large part of his early musical education at Bishop College. Not long ago he received an honorary doctorate from the college. Shortly before his death Bledsoe had returned here from a tour of training camps. He was unmarried, is survived by two sisters, Mrs. Naomi Cobb and Mrs. R. L. Smith of Waco, Texas.

### Another Swooner Enters the Field

New York—Another swooner, Bob Hannon, former vocalist with the bands of Henry Busse, Paul Whiteman and Buddy Rogers, made a night spot bid here recently. Hannon, who also is heard singing opposite Diane Courtney over the Blue Network, opened an engagement at the Persian Room of the Hotel Plaza.

### Eddie South In Folies Bergere

New York—Eddie South, the violinist-leader, opened with his band at the Folies Bergere, nitery here, two weeks ago. The French spot is particularly appropriate for the musician because for years he was one of the raves of Europe and played long engagements in London, Paris, Amsterdam and Budapest.

### Five Years Ago This Month August, 1938

Vic Meyers, lieutenant-governor of Washington, picked up his baton again in Seattle, said \$1,200 wasn't enough to support his family . . . Don Bestor and Consolidated were battling it out in the courts over his contract, which he wanted to cancel . . . In a deal involving more than a million smackers, Kay Kyser was handed a three year contract by George Washington Hill, the ciggy king.

Lee Leighton became Jimmy Dorsey's chirp during his engagement at the swanky Bon Air country club near Chicago . . . Jack Teagarden announced that he would head a band being formed by Arthur Michael . . . Judy Starr and Jack Shira, both of the Hal Kemp band, got spliced in New York on August 2 . . . Jack Rosenberg, proxy of Local 802, turned down a congressional nomination by the American Labor Party.

Mr. and Mrs. Henry B. H. Ripley of Newport paid Meyer Davis \$10,000 for a one-nighter—the debut of their daughter, Lesley, on August 13 . . . Chicago hotels were standing pat on their refusal to pay radio line charges for remote band pick-ups . . . Nan Wynn cut some Vocalion discs with Teddy Wilson . . . Mr. and Mrs. Jan Carber, estranged for nine months, reconciled on August 18 at the Casa Manana in Fort Worth, Texas, where Jan was playing.

Abe Lyman said it's a compliment to be called corny, because that means commercial and down to earth . . . Col. Manny Prager of the Bernie crew wed Kathleen Matthews, film actress, on August 10 in Cincinnati . . . Will Hudson had a nervous breakdown and gave up his band . . . Maxine Sullivan, drawing \$5,000 weekly in St. Louis Blues, denied she was a swing vocalist. She said: "I like them soft and straight, without jive."

### Connie Haines and Como at the Strand

New York—Carmen Cavallaro, Perry Como and Connie Haines, former Tommy Dorsey singer, moved into the Strand theater here two weeks ago, replacing Hal McIntyre and his band.

### Buddy Eyes Stage

New York—Buddy Clark, who gave up singing for music publishing and then music publishing for singing again, is now dickering with Broadway producers for leads in scheduled musical shows.

### Downey Held Over

New York—Morton Downey held over at the Waldorf-Astoria.

### Benny Carter Buys Off MCA On Contract

Los Angeles—Scrap between General Amusement Corporation and MCA for right to book Benny Carter, regarded here on the coast as one of the most promising band properties in the country, was settled by purchase of MCA's holdings in Carter for a sum reported to be between \$500 and \$700, the balance owed on a former deal.

Carter was put under contract by MCA when he returned to this country from England several years ago. There he was a music director and arranger for the British Broadcasting Co. and a prominent figure in music. He made little progress here under MCA and finally, dissatisfied with his management, made the deal to buy out his contract for a relatively small amount of money at a monthly installment basis.

He missed several payments from time to time but, Carter says, MCA never bothered about it until recently, when, as he appeared to be clicking for the first time since he returned to the U. S. (under the personal management of Carlos Gastel booked through General Amusement Corp.) the agency pointed out a clause in his release agreement whereby the contract reverted to MCA if he missed a payment.

### Mel Webster Dies in Cincy

Melville Jay Webster, 56, prominent authority on the design, construction and performance of wind instruments, passed away suddenly while on a vacation trip to his home town, Cincinnati. The funeral was held at Norwood, Ohio, a suburb of Cincinnati, July 13.

"Mel" was once considered one of Cincinnati's finest clarinetists and played in leading bands and orchestras there. He was later affiliated for many years with C. G. Conn, Ltd. and in 1927 became head of the testing and educational departments of H. A. Selmer, Inc. of Elkhart.

He also authored many outstanding works and studies for wind instruments. He was a fine arranger and composer of many original compositions. Surviving are his widow, Elinor Margaret Webster, and two sons, Mel, Jr. and Walter Webster, both of whom are in the armed services.

### Dick Haymes Gets Sunday Air Spot

New York—Dick Haymes, the Sinatra opposition party, took over Buddy Clark's spot two weeks ago on the *Here's To Romance* show, heard over the Blue Network every Sunday at 6:05 p.m. David Broekman and his orchestra accompany.

### Celebration in Newark



Newark, N. J.—Johnny Long, band leader, and Mary Small, singing star, were participants in a recent patriotic celebration in Military Park here. The WAVE next to Mary is Genevieve Sullivan, sister of the five Iowa brothers who were killed in action on the same ship. George Van Pic.

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# Stokowski Broadcasts on Jazz

## Famous Maestro Lauds Ellington; Uses Records To Illustrate His Views

Los Angeles—On July 13, Dr. Leopold Stokowski appeared on the radio for 50 minutes as an "authority" on jazz and among other newsworthy comments, asserted that "Duke Ellington, in my opinion, is one of America's outstanding artists. Although Ellington began fairly early, he is still growing to greater heights."

The much-publicized conductor appeared on KFAC as the guest of Don Otis, program manager of the station and prominent on the west coast as a critic and commentator on both hot jazz and classical music. The Otis program, sponsored by a beer manufacturer, marked Stokowski's first public venture into jazz.

Throughout the program, for nearly an hour, the maestro illustrated his views on jazz with recorded examples. He started with the Original Dixieland Band's *Tiger Rag*, swept through a Fletcher Henderson Brunswick of *Sensation*, and moved right up into 1943 juke-box material with sides by Artie Shaw, Woody Herman, Harry James, Jimmie Lunceford and Tommy Dorsey. Of Louis Armstrong's famous *West End Blues*, Stokowski commented:

### Praise for Jazz

"Interesting features are the glissando or gliding trombone and a duet between saxophone and voice where the voice sings no words but sounds like an instrument." Of Lunceford's *Organ Grinder's Swing*, said Stokowski, "Here is a mixture of the fantastic with an atmosphere of whimsical humor. . . . We seem to hear the howling of ghosts, the grotesque laughter of Pixies and the snarling of dogs, like an imaginative daydream."

But it was the final five minutes of the program which gave listeners a jab. Stokowski's voice boomed through the speaker, seriously and dramatically:

"Jazz is a vitally important part of our folk music and folk lore," he said solemnly. "It has no traditions—no limitations—and it will go on forever developing as long as musicians give free rein to their imagination. Jazz is unique—there's never been anything like it. In this kind of

music the United States is second to none in the whole world."

### Calls Duke Subtle

Stokowski has often been seen in New York, Chicago and Los Angeles night clubs digging dance bands and soloists like Art Tatum, Joe Turner, Benny Carter and others. But never before in his long and brilliant career has he committed himself publicly on anything but strict "classical" music.

Most enthusiastic was the conductor on Ellington. Said he:

"Ellington's music never imitates the symphony. It seems simple, but it actually is music of great subtlety. His men play as though they were creating the music at the moment by way of freedom of improvisation."

## Club in Village Plans Bashes

New York—Although most of the 52nd Street clubs have cut out their Sunday afternoon jam sessions for the hot weather period, a new and enterprising hot jazzbore was inaugurated a few weeks ago when Tony Pastor's club on West 3rd Street off Sixth Ave. began inviting musicians and listeners to come over of a Sunday and dig the music spontaneously.

## Lunceford Fills Grissom Chair

New York—Jimmie Lunceford, who recently started playing sax again with his band, has added another alto man, Kirtland L. Bradford, who took over the seat left vacant when Dan Grissom moved out. Lunceford, despite having the section filled, says that he'll continue to play sax anyway. Another Lunceford change has Ted Smith, singer, out of the band and the vocals taken over by Bob Mitchell.

## Stoky Talks on Jazz



Los Angeles—Dr. Leopold Stokowski is shown making his debut as a commentator on jazz, the first time in his colorful career that he has ever committed himself publicly on the subject. Pictured with Don Otis at a KFAC microphone, Stokowski spoke for nearly an hour and illustrated his views with records.

Ted Allen Photo.

## Bing Nixes Pop Songs In Role of Army 'Padre'

Hollywood—In his next picture for Paramount Bing Crosby is slated to sing only three songs, none of which will be pop tunes. Reason is that Bing will play the role of a Catholic army chaplain in the picture, entitled *The Padre*.

He feels that vocalizing pop ditties in such a role would be in bad taste.

According to present plans, Bing will sing *Adeste Fideles*, *Silent Night* and *The Bells of St. Mary's*. The latter is a romantic ballad but has a religious flavor.

However, there will be a number of pop songs in the picture, some of which will be sung by Rise Stevens, cast for a leading femme role.

daily papers here and on radio broadcasts. Russell Black, investigator for the Los Angeles district attorney's office, said he had been informed that the subpoenas were being wired here from San Francisco.

### Rome Score Clicks

New York—Harold Rome's score for the army show *Stars and Gipes* got good notices.

## Cugat Seriously Ill; May Need An Operation

Columbia May Film 'Tropicana' Without Rhumba Ork Leader

Hollywood—Xavier Cugat, who with his band was slated for an important spot in the Columbia picture *Tropicana*, may have to be eliminated from the film due to serious illness, which put the purveyor of Latin-American rhythm in a hospital here promptly upon his arrival. He is suffering from a serious kidney ailment and may have to undergo an operation.

According to a statement from the Good Samaritan Hospital, where Cugat was reported to be under an oxygen tent, he was making good progress toward recovery but hospital attendants refused to commit themselves as to when he would be able to work.

At Columbia it was stated that plans were already being worked out to shoot the picture without Cugat, but that he would be included if "able to start work in the near future".

At MGM, where Cugat is scheduled to share the band honors in *Mr. Co-ed* with Harry James, it was stated that they were going ahead with plans for the picture on the assumption that Cugat would be okay in time to make it. *Tropicana* is already in production at Columbia but the MGM picture was still in the preparation stage.

## Stormy Weather Hits Broadway

New York—The much-heralded 20th Century Fox production *Stormy Weather*, which stars Lena Horne, Bill Robinson and Cab Calloway, opened at the Roxy theater here two weeks ago with Russ Morgan's band and Connee Boswell playing a stage engagement for the same date.

### Fats Writes Again

New York—Fats Waller, with the score for one musical, *Early to Bed*, already clicking on Broadway, is writing a new one with Jeni LeGon as his collaborator.

## Eight Years on the Radio



New York—Although Merna (left) is only 19, and Claire (right) is but 21, the Barry Sisters haven't been without a radio sponsor for eight years, and never have missed a broadcast. They have screen and stage offers to consider now and, when the ban is lifted, a recording contract waiting.

### Hired at Palladium

McDevitt, who resigned from his position at the Palladium a few weeks ago to handle publicity for Harry James, Tommy Dorsey, Vaughn Monroe and Charlie Spivak, said that he believed he was being called because he knew Pateakos slightly when the kid, who is only 19, was employed at the Palladium.

It was while he was employed at the Palladium that the youngster got the job as Krupa's valet. (Krupa was arrested at a San Francisco theater shortly after he closed at the Palladium. Arresting officers claimed that the valet was bringing a "supply" of marihuana from Krupa's hotel room to the drummer-leader).

### Lavin's Statement

Lavin said: "I don't know why I should be connected with the case. I don't know Krupa and I only know Pateakos from having seen him around the Palladium."

Neither McDevitt nor Lavin had received any official notification on the case when this was written. Their names were mentioned in news stories released in

## Pastor's Pretty Patti Powers



New York—Pastor picks 'em! Tony gave luscious Eugenie Baird, now featured with Casa Loma, her first chance at the big-time, and this is charming Patti Powers, warbling with the Pastor band on its current theater tour.



# CHICAGO BAND BRIEFS

In Chicago (and probably in other key cities, too) the night spots are getting a play reminiscent of the terrific 'twenties. Walk into the Chez Paree or any other smart spot almost any night, and you will note that many parties are not ordering their drinks by the round. Fifths of Scotch and quarts of bourbon stand on the tables. The bottle buyers are back, which means a spending era in any headwaiter's language.

Les Brown copped a quick return date to the Panther Room of the Hotel Sherman's College Inn. He'll follow Woody Herman on September 10 for a four week stint, and probably will give way in October to Johnny Long, although Ernest Byfield has not signed the latter contract yet.

The following three bands will be Charlie Spivak, November 5; Jerry Wald, December 3, and Cab Calloway, December 31. Byfield is considering the return of Glen Gray and the Casa Loma band in February of next year, and Jimmy Dorsey in March, but has not closed these deals. Business in the Panther Room lightened a little in July, but picked up after Sonny Dunham opened.

Term of the year's shuttering of the Capitol Lounge on State street expired last week, and operators were dickering at press time for music for that spot and two others, the Brass Rail on Randolph and the Rumba Casino on State, which were closed simultaneously, probably will re-open singly. Muggsy Spanier and a small combo looked the best bet for the Brass Rail.

Just above the first story level on the facade of the Blackhawk restaurant on Wabash Avenue, in separate glass frames, are huge colored heads of Kay Kyser and Ginny Simms, who started the Kollege of Musical Knowledge there years ago. Smelling sentiment, we queried Mr. Roth, the owner. Seems they used to change the photos with each band, but stopped the practice. So Kay and Ginny were replaced to fill the vacancies because "they're popular", though no longer associated.

Dorothy Donegan may make that Manhattan debut soon. One of her present bosses, Ralph Berger of the Latin Quarter in

## Gershwin Concert Draws Over 20,000

New York—On the sixth anniversary of George Gershwin's death last month, a crowd of more than 20,000 people turned up at Lewisohn Stadium to listen to a memorial concert in honor of the composer. While arguments have gone on and on since Gershwin died about the true value of his music, it would seem that public taste has made up its own mind about its validity.

Not yet completely accepted by the longhairs because of "shallowness" and found wanting and synthetic by the jazz school, Gershwin, none the less, has already taken a major position in the ranks of American composers.

Chicago, just purchased the Folies Bergere in New York and plans to present Dottie and her piano as a feature of his initial show in the new spot. . . . Another Chicago star, Danny Thomas, veteran of the 5100 Club, may be set for his Broadway bow by the time you read this. He and his manager, Leo Salkin of the William Morris office, went to New York last week to size up two offers, mull additional ones, and talk over a radio proposition that popped up.

Uncle Joe Sherman really did himself proud with the recent new show in the Garrick Stage Lounge. He surprised the boys with Red Norvo and his combo, retaining Red Allen and J. C. Higginbotham as a co-feature, and riding on down with the Al Lopez orchestra and Sylvia Grey, the Ascot Boys, Lonnie Simmons and his group and J. C. Murray, pianist. Uncle Joe is determined to keep his corner on jazz talent.

With Robert Crum going into the Hotel Sherman (and, brother, did they have trouble buying the right kind of a piano for Bob), Adolph Treusch filled the gap at Elmer's with Una Mae Carlisle, which is pretty nice filling. And may give Una Mae a better break than she had in Detroit and New York spots.

Cootie Williams came into town late in the month for a one-nighter at the Savoy. . . . Lou Breese took a two week vacation from the Chez Paree and went fishing, with his band carrying on. . . . Lawrence Welk and Eddy Howard hold the forts at the Trianon and Aragon respectively. . . . Mills Brothers are due at the Oriental on August 27.

## Spike's Twin Slickerettes



Los Angeles—Before leaving on his current theater tour, Spike Jones added these blonde twins, Elsa and Eileen Nilsson, to the talent in his City Slickers band. The pretties hail from Wichita, Kansas, and Spike calls them the Slickerettes.

## Spike Jones Breaks Down And Confesses Everything

Dear Ned:

We are certainly looking forward to August 6, when not only Spike Jones and his *Makes You Want to Blow Your Brains Out Music* opens at the Oriental theatre in Chicago, but we will all have a chance to meet you personally. We have

Beverly Hills, California.

turned down two radio shows to make this nightmare and I sure hope it turns out good.

## Lovely Lynn



Chicago—That beautiful voice you hear via CBS on Thursday nights in the 40 Chicagoans program with Caesar Petrillo's orchestra belongs to this beautiful miss, Lynn Chalmers. Lynn has been on top air shows in California for four or five years, but is a comparative newcomer to station WBBM here.

## Announcing a NEW MUSIC CLUB PLAN

Why waste time on the wrong pieces?  
Why practice in the wrong keys?  
Why form incorrect impressions of harmony and tempo?  
You can cut out these time-wasting and effort-wasting errors through a new and exclusive music club plan.

You'll want to know about this, so write at once to

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Here We Are Again . . .

**DON RAGON AND HIS ORCHESTRA**

\* 5 nights weekly on WLW at 1:05 A.M. EWT. Listen in if you're up that late (or early).

## Eddie Oliver At Edgewater

Chicago—Eddie Oliver and his band, after finishing a date at the Chanticleer Club in Baltimore, were booked and moved into the Edgewater Beach Hotel here two weeks ago, replacing Russ Morgan's orchestra. The booking is an important one for the band and may give them their first real chance for the big time. Band has 18 side-man and five singers and features the pianistics of leader Oliver. Russ Morgan is set to follow Enric Madriguera into the Roxy theater in New York.

## Hildegard Will Air From Boston

New York—Hildegard's *Beat the Band* program, heard over NBC Tuesday at 10:30 p.m., will emanate through August 17 from Boston's Hotel Sheraton where the singer is making an appearance with Bob Grant and his band.

## Sandy Spear Band At Pelham Heath

New York—Sandy Spear, his "Sweeter than Sweet Trumpet" and his orchestra, with Sally Ayres as the featured vocalist, opened two weeks ago at the Pelham Heath Inn, replacing Henry Jerome.

## Marion Anderson On Repeat Show

New York—Marion Anderson, for the second time, made an appearance two weeks ago on the *Great Artist's Series* heard over NBC every Monday at 9:00 p.m.

We are sure happy with these gals, and I'm sure you will like them.

## Still King of Corn

The King of Corn trophy from *Down Beat* is sitting right at the end of this typewriter I am making so many mistakes on. We certainly milked that out here. We made so many announcements on the progress of the voting that by the time we received the trophy it was an anticlimax. That was certainly one of the high-lights of our first year in the public eye and I do appreciate it.

We have just added a new trio that were formerly with Phil Spitalny, the *Three Saliva Sisters*. Three of us put on girls' wigs and will positively guarantee to send anyone within a radius of twelve blocks on either side of the theater. All these new artists are in addition to Del Porter, Carl Grayson, Willie Spicer and the Boys in the Back Room.

Cordially,  
Spike.

## Buttery Babe



Chicago—Vera Lane, formerly with Russ Morgan and the studio staff at station WBBM, is singing these days in the Buttery of the Ambassador hotel.

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## STRICTLY AD LIB

by THE SQUARE

Charlie Spivak's option at 20th Century-Fox has been lifted, which must mean a good showing in *Pin Up Girl* with Betty Grable. . . . Rumors that the Blue Network already has been sold are very strong. . . . Jerry Wald and tobacco heiress Virginia Hill are cookin' with gas.

After many years Luis Russell quit as pianist and rehearsal leader with Louis Armstrong's band and plans to start his own small combo. . . . Joe Venuti and band, in a unit with Connee Boswell, start a theater tour September 3. . . . Don Voorhees is taking a poll (according to NBC press agents) to determine what kind of music should be played and sung on the day we win the war. Just bring on the day, Don, the music will take care of itself!



Will Roland, former Benny Goodman manager, is set for induction, as is Ray Nance, trumpet-violinist with Ellington. . . . The addition to the Jerry Wayne family circle has been named Jeffrey. . . . It's Mitch Ayres, not Mitchell any more, because Bob Weitman of the Paramount, and a numerologist said so. . . . How did Mary Ann McCall celebrate her birthday?

Warrant for Oscar F. Hild, president of the Cincinnati local who succeeded Jimmy Petrillo on the executive board when the latter became national prexy, was issued at the request of N. Drew Carr, former Cleveland opera singer, who charged that Hild hit him in the neck during an argument over seats at the Zoo Opera box-office in Cincy. . . . Josephine Baker may star at the Blue Angel, chi-chi Manhattan niter.

After a week at the Capitol theater in Washington, D. C., Helen O'Connell retired on July 22 to await her marriage to Clifford Smith, as soon as he gets his naval air force commission at Lakehurst, N. J. . . . Is MGM really going to make Vaughn Monroe a singing cowboy? . . . Billy Strayhorn, the No. 2 edition of Ellington, is set for a G. I. haircut.

For a laugh, dig the knocked-out antics of pianist Jack Mitchell at the Swing club in Gotham. . . . Richard Himber, whose marriage we predicted in Kansas City, fooled us and got married in Denver instead, on July 19. . . . Roy Eldridge, probably with an augmented band, goes to Club Kingsway in Toronto on September 3. . . . Teddy Wilson is 1-A.

Lou Levy, who recently bought the Consolidated catalogue in Chicago filled with Louis Armstrong originals, is an associate producer at Universal studios, where the Andrews Sisters and the Mitch (get it) Ayres band start shooting *Wahoo* on August 11. . . . Enoch Light band, with Leslie James, vocalist, into the Hotel Biltmore, Providence, on

### That'll Be the—

Wonder if any of the song-pluggers went out with Frankie the Sinatra when the nation's heart-throb recently flew to Cleveland to sing with the symphony there. Can't you see them delicately suggesting a payola to some bushy-haired maestro for a pluggeroo on a new ballad called *I'd Feel Divine If You Were Mine*.

July 26 for an indefinite stay. Tracy Davidson, assistant manager of the Eastgate in Chicago, and a pal of many musicians, weds Lois Thoresen on August 7. . . . Is Eddie Jenkins, Bob Allen's boy drummer, even younger than Van Alexander's tubber, Bobby Rickey? . . . Gloria Van, ex-Krupa chirp, quit Ted Flo Rito to join hubby Lynn Allison, playing sax with Miller service band at Yale.

Jerry Wald goes into the Roxy, New York, on September 1. . . . Seems no paper reported that Jimmy Campbell, now James trumpet, won the suit several months ago in which Casa Loma tried to hold him to contract—and Jim is still sore. . . . Ted Lewis into the Shangri La, Philly, September 24 for four weeks, then the Hurricane on Broadway, October 29, indefinitely. . . . His intimates state that a Mayo check-up found Harry James with a heart condition, and that his ultimate army rejection is likely.

## Seabee Saxes Swing Sweetly



Camp Endicott, R. I.—Here is the sax section of the Seabee swing band conducted here by Charles Brinckley. Left to right: Richard Barker, Don Rice, Johnnie Catalano, Oscar Darby and O. C. Marino. Official Navy Welfare Photo.

## Danish Jazz On New Discs

New York—The Classic record company, headed by Eli Oberstein, will shortly issue an album of Danish jazz records.

### Violinist to Wed

New York—Sgt. Eugene List, who played Gershwin's *Rhapsody in Blue* recently with the New York Philharmonic over CBS, had his engagement to violinist Carroll Glenn announced on the same program.

### Sherwood to Tour

New York—Bobby Sherwood, who was held over with his band at the Hotel Lincoln for an extra week, plays the RKO Boston theater for the week starting August 12, beginning a tour of eastern theaters.



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# Assemble Original Rhapsody Ork

## PW Gets Crew Together for Famous Scene

Will Re-enact in Film  
Premiere of Gershwin's  
Most Famous Number

Hollywood—Paul Whiteman is lining up musicians who were in his band when he presented the premier of Gershwin's *Rhapsody in Blue* to appear with him in the re-enactment of the event in Warner Brothers' picture based on the life of Gershwin.

Many of the musicians who were with Whiteman at that time are now working in Hollywood picture studios.

### Busse and Tea Back

Among those whom PW has already contacted and who expect to work with him in the scene are Henry Busse and Jack Teagarden (who are both working coast dates with their bands), Ray Turner, Paramount studio pianist; Hal MacDonald, Paramount studio drummer; Charlie Strickfadden, reeds; Jack Barsby, bass; Mischa Russell, violin; Al Gallodoro, clarinet, is being brought out from New York for the occasion. Also in the group will be Mike Pingatore, who was with him at the time of the concert, and is the only member of PW's original band with him today.

### Newcomer Plays Lead

The role of George Gershwin will be played by Robert Alda, a newcomer to pictures who is little known to the entertainment world outside of New York, where he has appeared on the stage and as an emcee in niteries. Producer Jesse Lasky felt that a personality unknown to screen audiences would be more suitable for the role than one of Hollywood's familiar faces.

Joan Leslie has the leading feminine role in the picture and will be the object of the romantic interest as a strictly fictitious character. Gershwin never married.

### Plays Gershwin

Hollywood—Robert Alda, nite-club emcee who will play the role of George Gershwin in the forthcoming movie to be filmed around the life of the composer, will make his movie debut in the picture.

### Brown to Coast

Los Angeles—After completing four weeks at the Hotel Sherman in Chicago, Les Brown and his band are scheduled to open at the Palladium here on October 16.

## Denver Chirp



Denver—Gloria Carter, good singer and good-looker, is heard over station KLZ here. Gloria is 19 and also sings with Barclay Allen's band at the Park Lane hotel.

## Bing, Harry and Al Reunite



Los Angeles—For the first time in 13 years, the original Rhythm Boys, Bing Crosby, Harry Barris and Al Rinker, got together for a reunion on a Paul Whiteman broadcast last month. The trio sang *Mississippi Mud* and *I Left My Sugar Standing in the Rain*, two numbers which they made famous when they were with Pops.

## Lange Devises Chart To Show Tone Colors

Hollywood—Arthur Lange, veteran authority on modern orchestration, and now one of the leading composer-arrangers in the film business, has published the first book of a new series on orchestration introducing his newly developed "Spectrotone" chart, in which a color of the spectrum is assigned to every basic orchestral and instrumental tone color.

## Spivak Band Gets Footage In 'Pin Up Girl'

Hollywood—Charlie Spivak, his 17-piece ork and his "Stardusters" vocal combo featuring June Hutton, pre-recorded eight new song numbers by Jimmie Monaco & Mark Gordon for the 20th-Fox Betty Grable starrer, *Pin Up Girl*.

The band will appear in nitery sequences supposedly laid in New York and Washington. Of the numbers recorded so far one was a specialty for the band, entitled *Time Alone Will Tell*. The others were essentially accompaniment for songs by Betty Grable and Martha Raye. The band will also supply music for sequence featuring a group of roller skaters. Indication is that the band will draw heavy footage throughout the picture.

## Band Biz Yarn Okay for BC

Hollywood—A Richard English yarn about the music business, which has been under consideration as a Benny Goodman feature at 20th-Fox, has been definitely accepted for production by William Le Baron.

Writers are now putting the finishing touches on a preliminary script under the title of *Moment for Music*. Story is based, to some extent, on incidents from the life of Goodman and other band leaders.

No definite date for production has been set but belief is opus will get the gun in September or October of this year.

The *Beat* covers the music news from coast to coast.

## LOS ANGELES BAND BRIEFS

The jiveries grab the spotlight for the current scribbling of our column. Leading the parade of events is the appearance of Rex Stewart, the former Ellington ace, at the head of a little combo of his own at the Hollywood Club. It's a pick-up outfit consisting of two saxes (tenor and baritone), trombone, piano, drums and Rex, with personnel still subject to change, but it sounds okay for a new combo.

Then there's the great Jimmy Noone, an immortal of jazz if ever there was one, at the Streets of Paris with a four-piece outfit (clarinet, piano, bass and drums) that is a treat to devotees of the real old stuff, and is even going over big with the peasants. Oliver ("Big Six") Reeves' unit, featuring Dorothy Broll on piano, still on the job. . . . Trinidad, which was launched as a rendezvous for rumba ramblers, is off the Cuban kick and in a groove like that of the old Trouville days with Zutty Singleton swinging out that stuff from the bandstand.

### Bits About Bands

Stan Kenton, closing a very successful run at the Palladium July 25 (Jimmy Dorsey coming in), was scheduled for a week at the Orpheum theater here starting August 4. He'll be busy on theaters, one-nighters (also two weeks at Jantzen Beach starting September 3) right up to the opening of his new radio spot on the Bob Hope show September 21.

Our last issue's prognostication (we don't know why we made it) that Jan Garber seemed to be set for the summer at Ocean Park's Casino Gardens, was barely off the press when J. G. was supplanted by Charlie Agnew, making his first coast appearance. . . . Jack Teagarden and band arrived in our midst with a week at Orpheum theater early in July. The Big Gate expects to stick around for some movie chores.

Alvino Rey drawing fair weekend business at the Aragon, which is about as well as any band has done there. . . . Benny Carter is not happy at the Hollywood Cotton Club (new tag for the Hollywood Casino), too much show and not enough dance music to be played. . . . Lucky Millinder's showmanship and Sister Tharpe's songs setting a good pace at the Casa Manana. . . . Late July openings were Louis Prima at the Trianon, Harlan Leonard at the Club Alabam. . . . Frankie Masters following Henry King at the Biltmore early this month.

### Notings Today

Marill (Jazz Man Record Shop) Stuart at the Hollywood Cotton Club with Nesuhi Ertegun. His pop is the Turkish ambassador to the U. S. and Nesuhi is a noted jazz enthusiast.

Norman Granz, impresario for those swell Monday night all-star sessions at Herb Rose's 331 Club, is starting a similar series at Billy Berg's Swing Club on Tuesday nights in order to handle the overflow from the 331 Club. Norman, by the way, enters the personal management business by taking over Cee Pee Johnson, currently the house combo at the Swing Club.

Newspaper reports that the Swing Club was totally destroyed in that early morning fire were far off the beam. Berg had it open for business the following night. Chief damage was to the bar and draperies—and chief loss was about \$1,000 worth of choice liquid stock. The bandstand, which held Cee Pee's battery of tom toms, wasn't reached by the fire.

### Jive Jottings

Lawrence Brown, in L. A. recently for a visit, said he had not quit the Duke. was merely (Modulate to Page 7)



### Current

*Best Foot Forward* (MGM), Harry James.

*The Sky's the Limit* (RKO), Freddie Slack.

*Mr. Big* (Universal), Eddie Miller.

*Stormy Weather* (20th Century-Fox), Cab Calloway, Fats Waller.

*Du Barry Was a Lady* (MGM), Tommy Dorsey.

*Stage Door Canteen* (Lesser), Count Basie, Benny Goodman, Xaxier Cugat, Guy Lombardo, Freddy Martin, Kay Kyser.

*The Powers Girl* (United Artists), Benny Goodman.

*Cabin in the Sky* (MGM), Duke Ellington orchestra, Louis Armstrong (as a single). (Reviewed June 1.)

*Reveille with Beverly* (Columbia), Count Basie, Freddie Slack, Duke Ellington. (Reviewed June 1.)

*Johnny Comes Marching Home* (Phil Spitalny).

*Hit Parade of 1943* (Republic), Freddy Martin, Count Basie, Ray McKinley. (Reviewed April 15).

*Presenting Lily Mars* (MGM), Bob Crosby, Tommy Dorsey.

### To Be Released

*Girl Crazy* (MGM), Tommy Dorsey.

*Follow the Band* (Universal), Alvino Rey.

*I Dood It* (MGM), Jimmy Dorsey.

*Wintertime* (20th Century-Fox), Woody Herman.

*The Girls He Left Behind* (20th Century-Fox), Benny Goodman.

*What's Buzzin' Cousin* (Columbia), Freddy Martin.

*Jam Session* (Columbia), Louis Armstrong, Jan Garber, Casa Loma, Teddy Powell, Alvino Rey, Charlie Barnet.

*Ridin' High* (Paramount), Milt Britton.

*Melody Parade* (Monogram), Ted Flo Rito, Anson Weeks.

*Spotlight Parade* (Monogram), Herb Miller.

*As Thousands Cheer* (MGM), Benny Carter, Kay Kyser, Bob Crosby.

*Right About Face* (MGM), Kay Kyser.

*Meet the People* (MGM), Vaughn Monroe, Spike Jones, City Slickers.

*Girls, Inc.* (Universal), Casa Loma.

*Larceny with Music* (Universal), Alvino Rey.

*Around the World* (RKO), Kay Kyser.

*Pin Up Girl* (20-Fox), Charlie Spivak.

*Sleepy Lagoon* (Republic), Milt Britton.

*Second Honeymoon* (Universal), Ozzie Nelson.

*Tropicana* (Columbia), Xavier Cugat.

*Broadway Rhythm* (MGM), Tommy Dorsey.

*Mr. Co-ed* (MGM), Harry James, Xavier Cugat.

*Man of the Family* (Universal), Count Basie.

*Crazy House* (Universal), Count Basie.

*Let Yourself Go* (Universal), Jan Garber.

A pic more at and m goers th Hollywo latest se to date) (Warner) The st Boyer) L tracted t the tech work. M friend a bert Sar little co musician On his Dodd th put so "heart" the simp develope phonic i Dodd British that his stems fr for little one of S runs aw returns help him piece".

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## MOVIE MUSIC

by Charles Emge

A picture that will attract more attention from musicians and musically-minded moviegoers than any to come out of Hollywood in several years is the latest screen version (the third to date) of *The Constant Nymph* (Warner Brothers.)

The story: Lewis Dodd (Charles Boyer) is a composer who has attracted attention only because of the technical brilliance of his work. Making a visit to his old friend and musical mentor, Albert Sanger, he writes a simple little composition for the old musician's children as a gesture. On his deathbed Sanger tells Dodd that at last he, Dodd, has put something important—"heart"—into his music and that the simple little melody can be developed into a great "symphonic poem".

Dodd marries a glamorous British heiress, learns too late that his only real creative ability stems from his unrecognized love for little Tessa (Joan Fontaine), one of Sanger's daughters. Tessa runs away from boarding school, returns to Dodd long enough to help him complete his "masterpiece".

### Music Problem

The big problem in making such a picture was the necessity for the creation of an original musical composition that might be accepted by listeners as important enough to fill its role in the story.

The assignment went to one of the few Hollywood composers who might have been expected to produce such a piece of music for the occasion, Erich Wolfgang Korngold, besides whom the other Hollywood music fabricators are mere tricksters.

### But It Missed

But the big musical moment in *The Constant Nymph* just doesn't come off, a fact that is not to be blamed on Korngold but on the medium itself. In order to write music that might be acceptable to the majority of those who make up screen audiences he had to put his "symphonic poem" into a form that is sort of a compromise between a popular song and symphony.

It's not bad music. In fact, it's rather good. It just doesn't, naturally, come up to the standard of those who can distinguish between music that is pleasing and music that is important. If it had been truly important, it would have failed, at least on one casual hearing, to appeal to the ordinary movie patron. A dismal spot for Korngold!

Those who recall the film version of *The Constant Nymph* made in England some years ago (with Brian Aherne and Elizabeth Bergner) will note that we have made no attempt to compare Korngold's music with that which Eugene Goossens did for the earlier picture. Our recollection isn't strong enough, but it seems to us that Goossens stuck to a more formal conception of symphonic writing than Korngold and that the music was presented only in snatches, which left its purported value to the imagination, the only logical way to handle such a situation.

Nevertheless, the picture is above the average in entertainment value for anyone, and for musicians it represents an interesting experiment. Korngold's extraordinary musicianship is apparent in every note that comes from the sound track. A few musical production notes:

The six-and-a-half minute composition which figures in the story was scored in its entirety without a break and the scenes that go with it were "cut" into the picture. This is a complete

## Had Tough Job



Hollywood—Erich Wolfgang Korngold, the only composer of any real note working regularly at writing scores for Hollywood pictures, drew a difficult assignment in Warner Brothers' *The Constant Nymph*, reviewed by Charles Emge in his *Movie Music* column in this issue. Some of Korngold's notable picture scores: *King's Row*, *Elizabeth and Essex*, and his adaptation of Mendelssohn's music for *Midsummer Night's Dream*.

departure from the usual scoring method, under which the music is "tailored" to the picture after it has been cut.

The major musical portions of the score were recorded with a 70-piece symphony under the direction of Korngold. The orchestra seen in the concert hall sequence is not the orchestra that recorded the music, and the conductor seen is not Korngold.

Korngold, himself, recorded all of the piano solo sequences. The pianist who appears with Charles Boyer in the piano duo sequence is Max Rabinowitch, who, contrary to the usual film custom, actually recorded the music he is seen playing. Boyer's part was recorded by Korngold.

In *Presenting Lily Mars* Judy Garland demonstrates again just how far a performer of only moderate talent can get in Hollywood if she is lucky enough to get off to a good running start. And Producer Pasternak has managed somehow to catch all the corn in the Booth Tarkington story and not one iota of its charm. On top of that he has contributed his own little thrust toward killing the golden goose for the bands that have been flocking to Hollywood for picture spots.

The Tommy Dorsey and Bob Crosby bands draw heavy billing and much screen credit. They almost draw more space on the main title than they do in the picture.

The Bob Crosby band seen in the picture is the onetime (now dissolved) Bob Crosby band plus a string section. The music that accompanies the sequence comes from a studio orchestra. At one point about eight bars of music comes off the sound track that might have been recorded by the Crosby band.

### Dorsey Fares Better

The Tommy Dorsey band came out a little better. In the finale, which for the 1001th time is a production number depicting the opening of a new stage show, the band is actually heard playing *Broadway Rhythm* as accompaniment for a dance by Judy Garland and Charles Walters.

The picture has a lot of songs, none of them of any special interest, and sung mainly by Marta Eggerth, who, more carefully photographed and with better material, would have stolen the picture from Judy, who operates at a disadvantage without an *Over the Rainbow* to sing.

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## ON THE BEAT Hollywood

Portion of the finale to *This Is the Army* (Warner Brothers) was scrapped and re-shot after studio decided song used in sequence, *We're Dressed to Kill*, was not representative of "humane manner in which American soldiers fight." New lyrics were substituted under title *We're Out to Win*.

New method was used in recording Betty Hutton's feature numbers for *And the Angels Sing* (Paramount). Because singer has difficulty synchronizing to her own playbacks during filming, she recorded her songs by the "direct" method, working to playbacks of pre-recorded orchestral accompaniment.

King Cole Trio, currently at Herb Jones' "Three-Thirty-one Club" in L. A., set for spot in Republic musical.

Herman Mariani, studio musician and teacher, coaching Actor Stephen Geray for scenes in *Meet the People* (MGM) in which Geray will appear to play fiddle.

The King's Men, Ken Darby vocal combo, backing Allan Jones in three songs recorded for *You're a Lucky Fellow* (Universal).

Deanna Durbin studying Russian in order to do medley of Russian folk songs for *His Butler's Sister* in original Russian lyrics. Songs are Yamschitschik and Kalitka. Victor Herbert's *When You're Away* added to score.

Louis Gruenberg in Hollywood to write the score for *America* (MGM), King Vidor epic of U.S. life and people.

Walter Scharf, Republic's general music director, to New York for confabs with studio heads on forthcoming film musicals.

Julie Gibson, former cork thrush making pic debut in Paramount's *And the Angels Sing*, drew straight, non-singing role.

Jan Garber and the "Tallor Maids" doing musical specialties in *Let Yourself Go* (Universal).

Ernest Korngold, 18-year-old son of Warner Brothers' composer Erich Wolfgang Korngold (see *Movie Music* column) joined the marines immediately follow-

## Frankie's Gal



Burbank, Calif.—This is Margie Carle, the lovely daughter of pianist-composer Frankie Carle, and she is featured with a dance band at the Lockheed plant here, which demonstrates that the movies about bands in war plants are not just Hollywood stuff. Red Ferrington, formerly with Horace Heidt, leads the 13-piece orchestra, which plays special arrangements by Fabian Andre. The crew plays at the Hollywood Canteen every Friday night.

ing graduation from North Hollywood High School, where he was prominent in athletic and scholastic activities.

Spike Jones and City Slickers launch another potent musical attack on Axis boss in *Meet the People* (MGM) via new Harburg & Pain song, Schickelgruber. Hitler himself will be represented in travesty, role being enacted by "Cheetch", highly trained chimpanzee.

Leonard Sues, trumpet-player featured in New York stage shows, doing specialty with Hazel Scott in *Tropicana* (Columbia).

Arthur Lange composing background music for Sonja Henie

## Nan Wynn Gets Lead in Picture With Ted Lewis

Studio Clears 19 Old Song Hits for Use in Cavalcade

Hollywood—Nan Wynn is set for the leading femme role in Columbia's *Is Everybody Happy?*, script for which is now in preparation and which will feature Ted Lewis and his band. Film will be a "cavalcade of the music business" and is semi-biographical in nature.

The current Hollywood trend to dig up song hits of the past for picture use will just about reach its peak in this opus. A total of 19 old time song hits have been cleared for use. They include:

*There's a Long, Long Trail, More Than Anybody Else in the World, Am I Blue, Put on Your Old Grey Bonnet, Every Little Movement, All By Myself, Sunny Side of the Street, Sailing Along on Moonlight Bay, St. Louis Blues, Memories, I'm Just Wild About Harry, This Old High Hat of Mine, Pretty Baby, Tell Me, Chinatown, Cuddle Up a Little Closer, Alabama Bound, Oh, You Great Big Beautiful Doll, When My Baby Smiles at Me.*

Also cleared for use in the picture was the Sextet from *Lucia*, a portion of which will be used in an operatic travesty.

starrer, *Wintertime* (20th-Fox).

Dooley Wilson signed to head jam band for sequence in *Higher and Higher* (RKO). Frank Sinatra will have 12 beautiful chicks with him in production number built around one of his songs, *Lovely Way to Spend an Evening*, in same pic.

## Los Angeles Band Briefs

(Jumped from Page 6)

taking a six-weeks vacation. . . . Freddie Webster reported to be leaving J. Lunceford to join a local combo. . . . Les Robinson, Woody Herman's star alto man, also among those who stayed behind when Woody headed East. . . . Dave Matthews, recently of the WH arranging staff and a star saxman himself, giving serious consideration to an offer from Benny Carter. Matthews worked several nights with Benny recently as a sub. . . . Hal Halley, formerly with Harry Schooler, succeeded Barney McDevitt as p.a. for the Hollywood Palladium.

Vine St. buzzed with rumors about the disc situation as top men of Victor (Leonard Joy), Columbia (Mannie Sacks) and Decca (Jack Kapp) converged on Hollywood at one time. . . . Lou Levy in Hollywood for confabs at Universal on Andrews Sisters' next pic. . . . Si Oliver, TD's manuscripter extraordinary drew a 1-A ticket.

The picture has a lot of songs, none of them of any special interest, and sung mainly by Marta Eggerth, who, more carefully photographed and with better material, would have stolen the picture from Judy, who operates at a disadvantage without an *Over the Rainbow* to sing.

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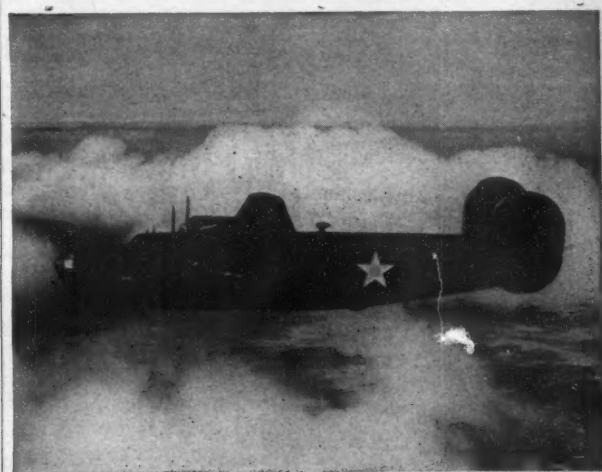
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# DIGGIN' the DISCS

WITH JAX

The recording situation has certainly reversed itself latterly. Dealers who once tried to load the customers down with discs now think twice before parting with a platter at any price. Companies that used to issue ten or twelve good numbers a week now come out with a new list once a fortnight at the most, and then only occasionally do such posters contain notice of previously unreleased material.

The latest orchestral offerings are commercial beyond belief, while the spineless vocal efforts, backed by but little more than a tinkling piano or a plunking guitar, are just too much.

## Bands Have Changed

Bands likewise have changed. In 1938 there were numerous excellent jazz bands, active and recording. That was five years ago, before Miller and the introduction of sweet swing staggered with breakneck, meaningless stuff. It was also before Spivak and Thornhill, before the Ink Spots and the Four Vagabonds.

Among the better colored bands there were Duke Ellington, Count Basie, Jimmie Lunceford, Andy Kirk, Louis Armstrong, Chick Webb, and the two Hendersons. The white crews boosted Benny Goodman, Bob Crosby, Artie Shaw, Bunny Berigan, Red Norvo, Woody Herman, and the two Dorseys. Each of these outfits could be counted on to furnish, if not great, at least acceptable hot music.

## Only Duke and Count

Now only the Duke and the Count remain, producing as fine

colored jazz as has ever been heard anywhere. Lunceford, with all the changes in his group, is no longer to be reckoned in with the truly exciting recording units. When Kirk lost Mary Lou, he lost more than just a pianist or a composer or an arranger; he lost his only genuine, outstanding motivating power.

Satchmo' watched Barbarin, Foster, Russell, Allen, Higginbotham, Holmes, Nicholas and Catlett depart one by one, leaving his gorgeous horn the sole driving force in his otherwise listless aggregation.

## Hendersons Disappear

Chick, that tiny giant of jazz, died longer ago than seems possible and his band, to all intents and purposes, died with him. Fletcher and Horace have both dropped completely out of sight, temporarily only, it is to be hoped.

Of the young colored crews both Hampton's and McShann's have shown tremendous promise in person; but neither Lionel nor Jay has been adequately reproduced on wax. Their discs do not capture the best moments of their music.

## Sidemen Take Batons

In the case of the white bands of a while back, another malevolent development has taken place. The sidemen, those gifted soloists who actually combine to make any outfit interesting, have

## Can't 'Nola' In One Easy Lesson



New York—Even with direct instruction by Vincent Lopez, and smiling support from Teddy Wilson, who also is fairly familiar with a piano keyboard, we don't think disc-jockey Art Green will ever play *Nola*. The occasion was the celebration for Art's new record show, heard nightly over station WINS. Harold Stein Photo.

largely gone into bandleading for themselves.

Such a procedure results in a much higher quantity of white bands, but also in a much lower quality. Goodman's, Krupa, James and Musso left to organize orchestras of their own; the same for Shaw's Pastor and Auld. J. D.'s Slack, McKinley and Byrne departed with a similar purpose, as did Freeman and Castaldo from T. D. Abandoned by their leader, members of the Bob Crosby band scattered in all directions.

## So What's Left?

Red Norvo, minus Mildred

Bailey, dropped his big band, tried a small unit, reorganized a large combo again; he has still to make a successful comeback. Woody Herman was deprived of much, most of the band's distinctive features, when Joe Bishop fell prey to ill health. And Bunny, God rest his mighty soul, will never blow another full, clear note down here.

All in all, what's left? Ellington, to be sure! Basie, likewise! Goodman? Well, maybe... now that Miff is with him, now that Stacy, Reuss, Harris, Schertzer and several others have decided to return to the fold. Herman?

Still only a shade better than Barnet, Dunham and all the rest, unless perhaps Dave Matthews can work another of his miracles. At any rate, McIntyre's loss was undoubtedly Woody's gain!

## Teagarden Failed

So we are left wondering what ever became of Jack Teagarden's great prospects as a white hope among bandleaders. He did not lack capable sidemen, remember brother Charlie, Tough, Polo, MacPartland, Reuss, Rusin, Van-Eps, Caceres, Spivak, and even Art Tatum!

It is not Petrillo's fault alone, then, that recently the reissuing of old jazz classics has begun to interest the major record companies enormously. Nor is it Hammond's. Nor Feather's. Nor Gabler's. It boils down to a sudden realization that more good jazz was being waxed five or ten or even fifteen years ago, by more good bands that we have today. Progress for jazz, especially for recorded jazz, has stopped for the time being. Surely, it will resume eventually!

## Hot Jazz

### Jimmie Noone

#### Decca B-1006

Chicago, fifteen years ago, Jimmie and Earl: here is a small, short, but significant chapter in jazz history, one of the most influential associations within the memory of hot music and hot musicians! Noone's warm, facile clarinet furnished an ideal complement to the Father's nervous, brittle piano. Yes, these two great jazzmen were truly perfect foils for one another.

*Apex Blues* is still used for a theme by Jimmie. *Sweet Lorraine* owes its present favor to Noone. *Set I Know That You Know* has a clarinet precedent just as did Picou's *High Society* or Shields' *Tiger Rag*. *Sweet Sue* was good then, too. *Four Or Five* (Modulated to Page 9)

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## Diggin Discs With Jax

(Jumped from Page 8)

Times was especially popular with patrons of the Apex Club, where this fine six-piece outfit was employed for so long. *Every Evening* is excellent. *Monday Date*, a really terrific tune anyway, gets its best treatment of all time right here. And *Blues*, an oldie with much more of a past than a future, brings the album to a splendid conclusion, one which leaves the listener wanting more, much more.

The program notes, written by impresario Milton Gabler, are authoritative and extremely interesting. Many inarticulate thanks must come floating in slantwise to Milt for the sensational job he is doing at Decca.

### Chicago Jazz Classics

Decca B-1007

Here are eight sides recorded in 1928 and 1929 by members of Ben Pollack's first wonderful organization. The discs, released under the name of Benny Goodman and His Boys, were waxed by an eight-piece group, a lineup that followed the New Orleans Rhythm Kings and The Wolverines and preceded The Bob Cats and The Pick-A-Ribs. Personnel: Jimmy MacPartland or Wingy Manone, cornet; Glenn Miller, trombone; Benny Goodman, clarinet; Fud Livingston or Bud Freeman, tenor sax; Vic Breidis or Joe Sullivan, piano; Dick Morgan or Herman Foster, guitar; Harry Goodman, bass; Bob Conselman or Ray Bauduc, drums. The Austin High boys formed the nucleus of the unit, which also numbered a man from the original Wolverines, a man from Red Nichols' original Five Pennies, and a man from New Orleans who was destined later to represent the very core of Crosby's Bob Cats.

Showing the influence of Bix on MacPartland and of Tesch on Goodman, *Wolverine Blues* is the best side in the album. *Shirt Tail Stomp* is the funniest, a cornhusking bout featuring Benny's imitation of Ted Lewis, Mac's version of Clyde McCoy, hilarious noodling by Fud and side-splitting sound-effects from Glenn. For sheer parody this platter outdoes all of its many successors, which have included J. Dorsey's *What's The Reason*, T. Dorsey's *Friendship*, and Barnett's *The Wrong Idea* among others.

At the tender age of eighteen Benny was already a very versatile virtuoso. He played an excellent baritone sax solo on *Room 1411*, a wonderful alto sax chorus on *Blue*, and a scintillating clarinet take-off on *Muskrat Ramble*. Most amazing of all is the cornet part he took on *Jungle Blues*, a fierce, harsh get-off reminiscent of the trumpet work T. Dorsey cut years ago on a plate of *Tiger Rag*.

A Jazz Holiday emphasizes the marked effect Beiderbecke had on all young white jazzmen. This influence is most easily traced here in the playing of Benny and Jimmy, the real heroes of Pollack's pre-thirties orchestra. Bud Freeman stars on his own baby, *After Awhile*, a number he revived in 1940 for his Columbia *Comes Jazz* album.

The booklet accompanying this Brunswick collection was prepared by Irving Kolodin, who is apparently equally at home with the classics of the European masters or with the classics of the American heretics. As evidenced in his collaboration with Goodman on the biographical *The Kingdom Of Swing*, Kolodin knows both Benny and the rest of jazz through and through.

## Swing

Harry James

Columbia 35587, 36677

The swing sides of these two platters show perfectly the difference between the James of several years ago and the James

of today. *Flash* is a commendable original, spotting tasty piano and gummy trumpet throughout, whereas the newer James *Session* is but a stereotyped palette on which Harry can brush off all the colorful righteous jazz he learned in Texas and once blew for Pollack. You just can't combine circus horn with symphonic tendencies and still get good old swing!

### Key Kyser

Columbia 36676

Herbie Haymer's tenor and a simple catchy bounce tune, plus a dire lack of more authentic swing stuff this month, push Kyser into this category just like *Pushin' Sand*. It rocks, it socks, it dances well. The backing is *You're So Good To Me*, from (and for) *Youth On Parade*.

## Dance

Harry James

Columbia 35587, 36677

These reverses of the swing titles discussed above spotlight the two best vocalists James has yet employed. On *All Or Nothing At All* Frank Sinatra shows why, even back then, he was breaking feminine hearts while causing the male contingent present at any James function to grit and grind its collective teeth. Helen Forrest lets the boys get back at the girls, however, with her charming interpretation of *I Heard You Cried Last Night*, from *Cinderella Swings It*. My, my.

Tommy Dorsey

Victor 20-1530

The same old T. D. formula, applied once more, still holds good. Make it smooth, make it soft, make it slow! Give 'em strings and that velvet tram and Sinatra! Then watch 'em swoon! This current coupling pairs *It's Always You* with *In The Blue Of The Evening*, and may easily be danced to with mouth open and eyes closed.

Freddie Slack

Capitol 133

Looks like Don Raye and Gene dePaul may have another *Mr. Five By Five* on their hands with their newest, *Get On Board Little Chillun'*, which receives the very special treatment of Ella Mae Morse and Freddie Slack. Little else here but the vocal and the piano, but that's about enough. Reverse is *Old Rob Roy*, an intriguing title for an ordinary opus, one which suits neither Miss Morse nor Mr. Slack too well.

Billy Butterfield

Capitol 134

*My Ideal*, Bill's first cutting on his venture into the studio boss ranks, shows why many in the know put his straight trumpet halfway between Spivak and James, better than either! The lyrics are nicely handled by Margaret Whiting, daughter of the late tunesmith who dreamt this number up a dozen years ago. *Without Love* is a coupling too similar to its mate to suit those heterogeneous tastes that demand a record having one sweet side and one hot side. It does not show, either, the versatility of the Butterfield boy, who can play hot horn with the best.

## Vocal

Golden Gate Quartet

Okeh 6713

The best in the business, this group, but why aren't they given better material? *Run On*, is OK, a goodly spiritual, but *Comin' In On A Wing And A Prayer*... oh dear! Well, it ought to sell!

Dick Haymes

Decca 18556, 18557

Decca's answer to Sinatra sings four very popular ballads, *You'll Never Know* and *Wait For Me Mary*, *In My Arms* and *It Can't Be Wrong*. The vocal background provided by the Song

## Who Is This Guy Sinatra?



New York—Although Frank Sinatra is riding high, he doesn't have a perfectly clear field. These two chaps are bidding for public favor, too, and doing pretty well, thank you. Perry Como (left), formerly with Ted Weems, is Victor's answer to Columbia's Sinatra. Dick Haymes (right) waxes for Decca and is featured currently at La Martinique.

## Your Automatic Hostess

Selects the . . .

**MOST PLAYED RECORDS!**



Goldia

(One of the score of charming operators employed by the Chicago Automatic Hostess Co. acts as guest conductress of this column each issue. She selects the ten most played discs in the coin machines of the nation, having available not only the tabulation of requests in the many Chicago hostess studios, but up-to-the-minute lists of the largest coin machine operators from coast to coast.)

Song	Artists	Label
1—You'll Never Know . . . . .	Dick Haymes . . . . .	Decca
2—All Or Nothing At All . . . . .	Willie Kelly . . . . .	Hit
3—Comin' In On A Wing And A Prayer . . . . .	Sinatra-James . . . . .	Columbia
4—It Can't Be Wrong . . . . .	Song Spinners . . . . .	Columbia
5—Let's Get Lost . . . . .	Dick Haymes . . . . .	Decca
6—In The Blue of Evening . . . . .	Key Kyser . . . . .	Columbia
7—It's Always You . . . . .	Vaughn Monroe . . . . .	Victor
8—Don't Get Around Much Anymore . . . . .	Tommy Dorsey . . . . .	Victor
9—Taking A Chance On Love . . . . .	Tommy Dorsey . . . . .	Victor
10—As Time Goes By . . . . .	Ink Spots . . . . .	Decca
	Duke Ellington . . . . .	Victor
	Benny Goodman . . . . .	Columbia
	Sammy Kaye . . . . .	Victor
	Jacques Renard . . . . .	Decca
	Rudy Vallee . . . . .	Victor

### OTHER FAVORITES

Velvet Moon . . . . .	Harry James . . . . .	Columbia
Cabin In The Sky . . . . .	Benny Goodman . . . . .	Columbia
Paper Doll . . . . .	Mills Bros. . . . .	Decca
Johnny Zero . . . . .	Song Spinners . . . . .	Decca
Boogie Woogie . . . . .	Tommy Dorsey . . . . .	Victor

Spinners might be worse, somehow, and Dick himself could be better. But there's no denying that, given proper accompaniment, Haymes should do all right for himself.

### Six Hits And A Miss

Capitol 135

Pauline Byrne is the Miss. Neither *Two On A Bike* nor *Bye Bye Blackbird* is to be numbered among the Hits. Am I wrong? Probably.

Ceelle Burke

Capitol 136

The voice box and the git box of Mr. Burke are better than his

## Novelty

Joe Daniels

Decca 4416

*Arkansas Blues?* I see! And *The Darktown Strutters' Ball?* Oh, so? Hmmm . . .

New York—Buddy Johnson and a 13-piece band have been signed to a management contract by the Moe Gale office.

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## Slack Changes Mind, Re-builds Ork for Morris

Freddie Had Broken Up Unit, Planning To Work as Single

Los Angeles—Freddie Slack, who broke up his band last month following an engagement at the Orpheum theater, saying that he would quit the business rather than work through the William Morris office, has made peace with the agency and was preparing to re-organize the latter part of July.

Slack's contract was the object of a long-drawn-out battle between the Morris office and MCA, which the Morris office finally won when the case was settled by the AFM board, and was awarded exclusive booking rights on Slack.

How many men Slack lost during the period when the band was dissolved hadn't been determined. However, it seemed certain that Barney Bigard, around whose solo clarinet work many of Slack's arrangements were built, would still be with Freddie when he puts his new combo into rehearsal.

Charlie Weintraub, who functioned as a personal manager to Slack under Joe Glaser, has withdrawn from the organization. Glaser was understood to be coming to the coast from New York to take personal charge of the band, which is booked for a theater tour starting in August that will eventually take it into New York.

### Reid Leaving

Chicago—Neal Reid, trombonist and the last of the original Herman Herd, with exception of Woody himself, is set for induction sometime this month.

### Bing Disc Out

New York—The Decca disc which Bing Crosby waxed with permission of the musicians' union, *Sunday, Monday Or Always* backed by *If You Please*, was scheduled for release on July 29.

### Harlem Jazz Album

New York—Decca records will release a Harlem Jazz album on August 4 made up of record reissues by Don Redman, Fletcher Henderson, Duke Ellington and Luis Russell.



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## Will Hollywood Ever Get Hep?

Why doesn't Hollywood get wise to herself? The hash she makes of the way in which she handles music in general, and jazz in particular, is hardly in keeping with the many excellent contributions she has made in other respects in the recent past.

If necessary and if well done, the all too common practice of dubbing in voices for stars who can't sing a note can be countenanced somehow. Faking at the piano, no matter how obvious, can also be forgiven, although there are times when one wishes that the reliable old trick of keeping the keyboard well out of sight were more frequently relied upon these days. Some honors, however, cannot be overlooked. And misleading the public is still a serious and particularly offensive faux pas.

One of Hollywood's favorite forms of misrepresentation is the positive indication in the trailer that some popular jazz orchestra is to be featured in a certain film. The advance notice of the name band brings the swing fans and jitterbugs swarming to the flicker like avaricious flies, only to see the

### THOSE TRAILERS DON'T TELL TRUTH

bandleader flash on the screen and off again before they have even had time to ascertain whether or not their idol was sporting a moustache.

The latest among such abuses of a naturally hopeful and gullible public came in *Something To Shout About*, wherein both Hazel Scott and Teddy Wilson were supposed to perform at length. Hazel did all right, and Hollywood did all right by her, but Teddy was allowed to render a perfect interpretation of that unenviable role, the forgotten man.

Why did the studio hire Wilson at all? He must have asked a pretty penny, if just to sit around and look unhappy for three minutes. Only in Hollywood could Dooley Wilson become a sensation (not as time goes by, but overnight) while Teddy Wilson, with infinitely greater talent, is never permitted to take his hands off his knees throughout the only scene in which he appears. And what about those thousands who had expected to catch some Wilson eighty-eight work? Ameche and Blair, sure; Cole Porter, sure; but Wilson, no!

Hazel, but no Teddy! One can almost picture 1944 bringing some celluloid epic in which Dorothy Donegan is allotted thirty-four minutes to herself, during all of which the irrepressible execs direct Mary Lou Williams merely to stand on her head in a corner and smile for the nice man. . . .

Much the same thing has happened often enough, too often before. *Hit Parade Of 1943* struck some sort of new low when Count Basie, previewed in the flyer riffing out a typical jump number, was shown but momentarily in the actual picture and then on one of the saddest of Tin Pan Alley's wartime creations. Nor was Ray McKinley treated much better; his long anticipated tom-tom thumping was audible, if at all, only through the lusty but ludicrous baritone bellowing of M. John Carroll. Freddy Martin came on, though, as best he could: how come? And there have been many other instances equally as nauseating. Sonny Dunham in *Behind The Eight Ball* for one, Benny Goodman in *Powers Girl* for another. Does anyone recall a shot of Powell or McGarrity?

Remember *Syncope*? All through that opus Bunny Berigan blew the best horn of his career, but his name failed to find mention anywhere in the billing! Or *Cabin In The Sky*,

## Musicians Off the Record



Atlantic City, N. J.—Pvts. Paul Lajoie and Max Albright, former sidemen with the Bob Allen band, are taking their basic training here and pose for the camera on the sands of the beach.

## Fatool & Son



Hollywood—Nick Fatool, who became nationally prominent if for no other reason than he is a drummer who hates to play drum solos, and who now pounds the calfskins with Eddie Miller's band, checks the water situation at the Hollywood home with his son David Fatool. Davey is 16 months old now, is built like a stevedore and has a face like Mayor (Little Flower) LaGuardia's. Nappy LaMare of the Miller band took the picture.

where the situation was simply reversed? In that fiasco Louis Armstrong was given sufficient ballyhoo to make the stuffiest purist exuberant. His name was everywhere, yes, but his trumpet never reached the third measure!

Some, of course, have been more fortunate: Jimmy Dorsey, Harry James, Glenn Miller, Artie Shaw, Gene Krupa, Tommy Dorsey. The list is indicative, both of Hollywood and of the nation. Sammy Kaye and Kay Kyser too, significantly.

An otherwise lousy feature, *Reveille With Beverly* was in fact the only musical in late years to give the audience all for which it had bargained. The Duke played *Take The A Train*. The Count played *One O'Clock Jump*. And, oh yes, Freddie Slack played *Cow Cow Boogie*.

Flash! Orson Welles signs Louis Armstrong to play the **WHY COULDN'T LIL PLAY HER OWN ROLE?** part of Louis Armstrong! So far, so good. Then he secures Elliot Paul to dream up the script, Paul who can really write and who took lessons from A.

Ammons. Elliot knows whereof he speaks, and also how. But then, horror of horrors, who does the obedient Orson select for the important role of Lil Armstrong? Not Miss Lil, oh no, anyone else, anyone else at all!

For consolation one can look back on *Birth Of The Blues* and in the mind's eye see Bing and Jackson romping through a fairly reasonable script, a thoroughly musical extravaganza. And best of all, that *March Of Time* which depicted the brief but heartening comeback of the Original Dixieland Jazz Band.

Perhaps, after all, Hollywood should give jazz back to the dancehalls and the nightclubs, or at least relegate it once more to the short subjects. Or would you prefer to have Cabell Calloway leap over the mike once or twice and then, just as Illinois Jacquet or Claude Jones takes a terrific entrance, watch some California muscleman start smiling his way through a vocal chorus?



"—and this is the feature spot we get in our new picture!"

## CHORDS AND DISCORDS

### Defends the Cats

Pittsburgh, Pa.

To the Editors:

I want to know why musicians are knocked so much?

I don't see why people are always saying things about the music profession. I have more respect for a musician than I do for anyone else.

Quite a few so-called friends of mine have no use for musicians, yet they like music. I wonder what they think makes the pleasure they get from music. Some people are very much against colored musicians. I like their style very much. I am not colored, though.

Some people say musicians are the lowest sort. Those persons should get some sense in their

heads. They also should see or live with a musician and then try to say something like that. I, myself, would rather be with a musician than anyone else.

PEGGY WALTERS

### Eddie Was Ready

Pittsfield, Mass.

To the Editors:

I've followed your magazine for a long time and have received a great deal of enjoyment from it. I like especially the series of articles written by Amy Lee. Above all, the recent story on Eddie Condon. Condon has been one of my favorite musicians for a long time and I am pleased to see that there are other people who appreciate this truly great artist.

NICK HUSTON

### Could She?

Camp Carson, Colorado

To the Editors:

We fellows here at Carson were very fortunate of late to be entertained by a top notch band, one that radiated a solid personality. I'm referring to the organization of Gray Gordon (of recent tic-toc fame). I had considered his music on the Lombardo side and only went to hear him because I had "nothing else to do" but when he gave with Mexican Hat Dance ala solid bounce, I realized I'd been missing som'n by not having followed his organization more closely. With his orchestra was a really charming chanteuse. Could she chirp!

PFC. REG. R. FULTON

### Here We Go Again!

Ridgewood, N. J.

In the June 15 issue of *Down Beat* there was a letter written by a Miss Lols Allen which was titled Sinatra vs Eberly. I agree with Miss Allen very decidedly. I think Bob is not only better looking than Frank but has a better voice. But this letter is not to

(Modulated to Page 11)

## Chords and Discords

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## Chords and Discords

(Jumped from Page 10)

praise either Bob or Frank.  
At New York's La Martinique there is a singer who is billed as the Greatest Swoon Singer of Them All and that is no lie! Dick Haynes is my choice as the best of the new singers (no one can beat Bing). When he starts to sing, goose pimples come out all over you and like Harry James' trumpet, shivers run down your spine. He's good-looking too!  
As a matter of fact, the only thing that Dick and Frank have in common is that they were both discovered by Harry James.  
Yes sir, Sinatra may be the thrill now but in another year—just you wait and see. My boy, Dick, will be the swoon king!

ALBETH HOWELL

## 'Frankie Is Solid'

San Mateo, Cal.

To the Editors:

Will you tell me what's affecting the public? Do they object to raising a semi-popular band to fame? It appears so. Or can you give me a better reason for the lack of popularity for Frankie Masters?

He's dropped that out of date Bell Tone now and has a solid band that knows its stuff! There's plenty of power behind the jump tunes, swell vocalists for the ballads and good arranging for both of 'em. While Masters' personality, looks and voice are enough for any person, Bob Williams, sax, and Morty Nathan on drums can surely hold up their end of the show.

PAT WARNER

## Loyal to Glenn

Waterbury, Conn.

To the Editors:

When are we going to hear more about Glenn Miller's Army Air Corps band? No, Miller's music has not faded from our minds, and we are now waiting anxiously to hear this great band he's getting together in the Air Corps. Anybody who ever saw Miller at a ballroom and talked with him would agree he's not only got good music, but a great personality as well. Army or no army, he still can have the best band in the country.

HERRY SCHLONDER

## Boost Bob

Sandusky, Ohio

To the Editors:

Friday, July 9th, I went to the ballroom at Cedar Point and saw a band that's headed for the No. 1 spot very, very soon. So now I figure it's time to spread the word to each and every dance band fan about Bob Allen, "the young man with a voice and a band." Take my word for it, the name Bob Allen will be in a class with such music greats as Goodman, Miller and Dorsey. He's got everything they had, and he'll get where they got.

DAVE CORBIN

## Betty Likes Tommy

Cleveland, Ohio

To the Editors:

Radio audiences who are in a whirl about Sinatra, Moreno and others are forgetting Tommy Ryan, vocalist for Sammy Kaye. Besides having a super voice, he is quite easy on the eyes, and I'm sure his fans will agree with me when I say it's about time he is getting all the praise and recognition a swell singer like him deserves.

BETTY SIEK

## Diva in Nitery

New York—Recent surprise booking was the one which brought the Met Opera star, Natalie Bodanya, into the Blue Angel, a night club.

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## Scott on Popular Kick



New York—Raymond Scott's CBS show at 11:30 p.m. on Fridays isn't all jazz-inspired, despite his comments on jazz music in this issue. Here he directs his band as Jack Smith sings one of the popular tunes of the day.



### NEW NUMBERS

BRENNER—A son to Mr. and Mrs. Paul Brenner, recently, in Newark, N. J. Father is a disc-jockey over station WAAT, Newark.

BAKER—A daughter, Jeanne, to Mr. and Mrs. James Baker, June 29, in Middletown, Ohio. Father is sax-man and arranger with Ray Herbeck's orchestra.

WEEKS—A daughter, Peggy Ann, to Mr. and Mrs. Anson Weeks, recently, in Hollywood, Cal. Father is well-known band-leader.

JOHNSON—A son, Guy Eugene, to Mr. and Mrs. Ernest (Johnnie) Johnson, May 24, in New York. Father was former pianist-arranger with the Fenton Brothers. Mother was former dancer known as Ronnie Rogers.

WARNOW—A daughter to Mr. and Mrs. Mark Warnow, July 9, in New York. Father is musical director of the Lucky Strike Hit Parade.

HARTSELL—A daughter, Barbara, to Mr. and Mrs. Bob Hartsell, July 2, in Salisbury, N. C. Father is pianist-arranger with Ray Herbeck's orchestra.

LYON—A son to Pvt. and Mrs. Robert E. Lyon, June 21, in Chester, Pa. Father was former Chicago saxist, now stationed at the Pennsylvania Military College in Chester, Pa.

ROSS—A daughter to Mr. and Mrs. Jack Ross, July 1, in Los Angeles. Father is bandleader at Mike Lyman's in Hollywood.

McGREGG—A daughter, Bonnie Gail, to Mr. and Mrs. Bob McGregg, June 11, in Kansas City, Mo. Father is an orchestra leader.

BERLE—A daughter to Mr. and Mrs. Bernie Berle, July 3, in Philadelphia. Father is orchestra leader at Carroll's Cafe, Philadelphia.

CHAFFER—A son, Elmer Roy III, to Staff Sgt. and Mrs. Roy E. Chaffer Jr., June 27 in Salisbury, N. C. Father was formerly with Gene Leonard's orchestra.

### TIED NOTES

ALPERT-MILLER—Trigger Alpert, former Glenn Miller bassist and now with the Miller Air Force band at Yale University, to Connie Miller, July 8, at Yale University in New Haven, Conn.

JUMP-BLAKE—Alfred Preston Jump, Third Officer, U. S. Army Transport Service, to Meredith Blake, well-known vocalist, June 30, in New York.

McCANTS-GLENN—Eddie McCants, Chicago bandleader, to Clarice E. Glenn, June 30, in Danville, Va.

MARTIN-ROUTT—Bill Martin, drummer with Ray Herbeck's orchestra, to Sarah Routt non-pro, July 11, in Springfield, Ill.

WEXLER-MAHONEY—Nate Wexler, trumpeter and entertainer with Al Trace's band, to Ruth Mahoney, non-pro, July 12, in Yonkers, N. Y.

BUSH-BLAIR—Sgt. Louis Bush, pianist-arranger, formerly with the late Hal Kemp, now with the Air Corps band at Santa Ana, Cal., to Janet Blair, movie star and former vocal with the late Hal Kemp, July 12 in Hollywood, Cal.

ZIMBALIST-BOK—Efrem Zimbalist, famous Russian-born violinist and composer to Mary Curtis Bok, July 6, in Rockport, Maine.



Harold Fox  
Louis Prima

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## Booze and Back Alley Flavoring Don't Bear Jazz

(Jumped from Page One)

bling around for notes is inspired.

### Jazz at Any Hour

"I used to go to some of Harry Lim's sessions at the Village Vanguard, and I heard some interesting stuff, sure, but nothing compared to the interesting stuff the boys are playing for me—and in a radio studio at that, another impossible feat, of course, according to the gin mill jazz authorities."

Coring another favorite apple on the bough of jazz prejudice, Scott asked, "Remember that old

one about not being able to play jazz at 9 a.m.? More hokey. We're doing it. It's just as easy to play jazz at 9 a.m. as at 4 a.m., if a musician can really play jazz at all—and if he really wants to. But if he must get drunk for inspiration, he won't play real jazz at any hour."

Because Scott sincerely loves jazz (need there be further proof than that he's devoting his life to it?) he deprecates the false face pinned over it to befuddle the public and even many of its performers.

Jazz, as Scott sees it, demands imagination and artistry. Without those two ingredients, it's not true jazz.

"Where's a musician's artistry if he's drunk?" Scott demanded. "What happens to his imagination? I suppose they blossom in the smoke-filled, alcohol-saturated dives. That's phoney atmosphere and the surest way to kill jazz and bury it."

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# Piccolo and Pip Inspired Kincaide

## Dixieland Never Has Been Developed and Is Played Too Cautiously, He Says

Norfolk, Va.—A piccolo and a beautiful high school teacher started Deane Kincaide on his arranging career. He picked piccolo as his instrument because it was the easiest to tote. The beautiful teacher asked him to copy some operetta parts for her choral group. Deane decided to enhance on the parts and before he knew it he was arranging. That all happened back in his high school days.

At present he is stationed at the Naval Air Station here with Saxie Dowell's band and is doing some really fine work. Proof is his *St. Louis Blues*.

Four men have left their mark on Deane. They are Benny Pollack, Wingy Mannone, Red Nichols and Tommy Dorsey.

### Pollack Started Him

"Benny Pollack has always claimed, and rightfully so, that

he started a lot of guys on their careers. I, for one, have him to thank for giving me the secret. But it was Wingy who did the most for me. He got me the job with Pollack. I was with that band all told for four years. When it became the Crosby band I stayed on.

"In 1930 I started listening to Red Nichols and his Five Pennies. That spelled Dixieland to me. More about that later. Tommy Dorsey is the best leader I ever arranged or worked for. He never questioned what an arranger wrote. After explaining what he wanted he gave me free rein.

### Gives Arranging Ideas

"I think I have a tendency to over-arrange. I try to work out something for a band, large or small, that I have never heard before. That is almost impossible. There is no limit to combinations. You can develop a color combination for seven saxes, six saxes and eight brass. You can work out a figure for clarinet, plus other instruments and contrary to lots of opinions it will not turn out too heavy. Just try to make each section sound as compact as possible.

"When Goodman started his style he got two colors. Somewhere along the way the saxophones got lost. If I worry about doubling I always wind up in a hole. Write down to the level of the men, but don't let them relax too much. Inject an exercise now and then. Don't be afraid to teach them something new or give them a refresher."

### 'Dixieland Never Developed'

In 1935 Deane did *Hunkadola* for Goodman. He's been writing the same ever since that date, so his advice can't be too erroneous. "As far as Dixieland is concerned, most of the men who play it are too cautious. They play within a set groove so that they won't be censured. Economic conditions cause inhibitions. Too, they just won't listen to or study the old records. Most of the men who know and feel it are too old to sit in a dance band or have long since quit the business. Dixieland has never fully developed. The men who played it years ago never learned to read well and didn't bother to go above the seventh chord, thereby stifling themselves at both ends. Hence anyone who wrote it was confined.

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## Pianist Powell Poses Prettily



New Haven, Conn.—Formerly with Benny Goodman, briefly with Raymond Scott, Mel Powell now pounds the ivories for Uncle Sam, in Capt. Glenn Miller's AAF band at Yale. Not seen here are Mel's corporal stripes, recently acquired. New addition to the Yale band is Gabe Gelinas, from the Gracie Barrie ork.

"Ever since 1935 the style has become distorted. Some leaders started out with an idea that evolved into another totally foreign to the original. The result caught on with the public to such an extent, commercially, that it could not be stopped. Now, a lot of those same leaders are reverting to their original ideas and I hope, this time, there won't be any confusion.

"1935 also produced a crop of musicians who refused to delve into Dixieland. They called it corny. How could they be blamed for trying to play 125th Street style? Mel Powell, to me, is the definite exception. No doubt there are many others. With so few men who have a true conception of jazz, there is little chance for its ever expanding into anything but small groups.

### 'Wingy Is My Boy'

"I like anything that's good. The present style must be good or it would not have progressed. Anything that's original and unorthodox and written in good taste has to be good. I can't tolerate people who won't listen and learn. It's so easy to copy a current style or fad.

"Wingy is my boy. I'll never forget playing with his band in Shreveport. Yank Lawson played 1st, and Wingy 2nd. Wingy wrote a tune called *Swing Out*. I did the arrangement. The last chorus was in six flats which put Wingy's part in four flats. At rehearsal Wingy stopped cold. He looked at the key signature of his part and said, 'Man, what's this? A bunch of grapes?'

### Still Hopeful

"Those were the days. Well, maybe after the war someone will come out with a new style and call it Dixieland."

If I have made Deane Kincaide sound like a dour Scot I have misled you. He is intense. He's earthy. He's wide. He is witty. He wants to marry a gorgeous girl who can cook. He talks with his tongue in his cheek. He is a truly great arranger.

—Ruth Reinhardt

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backed with orchestra. Charlie himself performs intermittently on tenor, alto and soprano saxes. Several years ago while Barnet was playing Cedar Point, a local melodrama theater circulated yellow handbills for advertising on which was written "Where is the wild mab?" The boys in the band promptly advised the acting company that the wild mab was leading the band and ever since Charlie has been known to musicians as the *Mab*.

In general, the Barnet band is good. He has good soloists and solid arrangements combined with an entertaining presentation. The drummer is inclined to lean too heavily on his cymbals but the rhythm is adequate for the type of band.

Personnel: Trumpets—Al Killian, Paul Cohen, Peanuts Holland and Howard McGhee. Trombones—Trummie Young, Eddie Bert, Bob Swift and Ed Fromm. Alto saxes—George Siravo and Steve Cole. Baritone—Dan Bank. Tenor saxes—Mike Goldberg and Kurt Bloom. Piano—Ralph Burns. Bass—Chubby Jackson. Drums—Harold Hahn. Guitar—Turk Van Lake. Vocalist—Mary Ann McCall. Charlie Barnet—leader and alto, tenor, and soprano saxes.

—hoe

### ADA LEONARD

(Reviewed at Loew's State, New York)

If Ada Leonard's all-girl band keeps on the way it's going, all should be well. Miss Leonard, an attractive brunette who can sing, too, fronts an outfit that has many assets, among the most vital being Jim Finley's arrangements. Finley's stuff is big-time writing and the gals cut it admirably.

The four saxes, intelligently led by Thelma Kay, achieve a marked finesse in phrasing, execution, and blend. The brass (two trombones and three trumpets) are on the nose all the time and produce plenty of volume with good tone.

Guitarist Marion Gange and bassist Lora Bohle contribute some neat solo spots in *Woodchoppers Ball*, as does trombonist Ethel Button, whose tone and style are noteworthy. Pianist Rita Kelly, at no time playing like a girl, gives particularly nice backing on Ada Leonard's soft-sung *Mad About Him*, etc., *Blues*. Drummer Dez Thompson, who puts a firm foundation under every number, solos (*A Girl and Her Drums*) with exceptional taste, conception, and control. She suggests the female counterpart of drummer George Wettling, needing, like George, no hair-in-the-eyes, exhibitionist gum-chewing, or other show-off tactics to get the idea across.

Starred in the trumpet solo in Finley's arrangement of *I Can't Get Started* is 18-year-old Frances Shirley. Some mighty nice sounding notes come out of her horn—sounding very much as though Miss Shirley has the right ideas, and a bright future. She does not imitate Harry James. Nor Bunny Berigan.

The tenor solo spots, except on *Ida*, are flat and behind the beat, a disappointing weakness in an otherwise rhythm-steady, tone-good band.

Definitely on the jump side, the band's smartest numbers at the show caught were *Ida*, *Can't Get Started*, *Woodchoppers Ball*, and *Yes, My Darling Daughter*, featuring vocalist Michaeline and the band in a routine similar to the old Tommy Dorsey *Marie* technique.

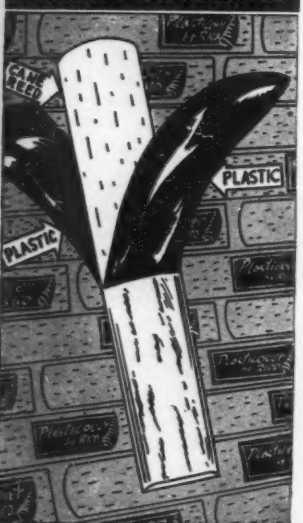
In tailored blouses and long skirts, these gal musicians are attractively and appropriately dressed for their music-making, which they take seriously and mean to do right by. Totally absent is the incongruous aspect of horns and cymbals rising awkwardly out of billowing frills and flounces. On the visual and musical fronts, they can do a lot toward breaking down the old prejudice that girls can't swing.

—ale

### Hold Linda Keene

New York—Linda Keene, set for a road tour of niteries through the mid-west, held over at Belmont-Plaza until today.

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# Purest Trumpet Tone of All Time

## Joe Smith's Horn, Sweet And Clean, Sounded Like A Woman's Voice in Song

by ONAH L. SPENCER and AMY LEE

His style was called the human voice on the trumpet—he knew what he wanted—and he hustled till he got it. That's Joe Smith, the little fellow who played big. About Tommy Ladnier's height and weight he was, and both of them once made a dazzling team in Fletcher Henderson's band, the band many say was Smack's best.

If you could sit down right now and talk with a lot of Joe's friends and admirers, you'd get the best idea, next to hearing him play, of what he played like. Say you could—there'd be Fletcher Henderson in the group, and Don Kirkpatrick, Cootie Williams' arranger; and Parker Berry, with Ernie Fields' band; and Joe's brother, Russell; Artie Matthews, one of Cincinnati's best known classic instructors and owner of the Cosmopolitan School of Music, and Dr. James Jackson, pharmacist at the Ritz Drug Store, Chicago, once a trombonist with Al Cooper in the Hampton University Band.

### Reared With the Smiths

Jackson was reared with Joe and his five brothers in Ripley, Ohio, where he says he swam, fished, and skated with Joe on the Ohio river at the spot where the baying bloodhounds chased Eliza across the ice.

"I'll never forget their old man, Luke Smith," says Doc. "He played tuba and other instruments and was such a stickler for musical discipline that he would lock the boys in a room

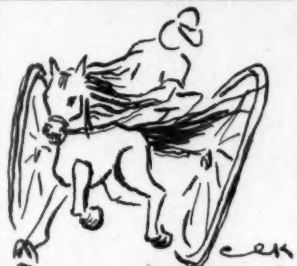


and make them practice. And so good did they all become, that any of them could sit in anybody's band and blend in perfect harmony. Stanley, a trombonist, always had the leading part in his father's and other bands he played in. People would stop dancing to watch him play at the annual festivals at Beachwood Park, Maysville, and at the tobacco barn dances in other Kentucky towns.

"In those days, bands were small four or five piece outfits consisting of trumpet, violin, guitar, trombone, and drums, such outfits commuting between the small Ohio and Kentucky towns. Later years, as much as all the musical brothers were admired by the public, it never swelled their heads enough to cause them to think they were so good they should form their own band."

### Joe Follows the Horses

Joe ran away from Ripley, his brother Russell says, when he was 12, and joined a county fair racing company, traveling south. This outfit specialized in harness races and Joe stuck with it until he learned how to bring the tall two-wheeled gigs around the big circle in high. Off-hours he practiced on an old mellophone, learning technical tricks that



were to blaze his name down through the annals of jazz.

"I remember Joe came to Cincinnati in 1920," says Parker Berry. "His first job was with an outfit named Broenke's Band. He was about 16 or 17, and learned most of his real musicianship from playing and jamming with such Cincinnati musicians as Charley Alexander, Earl Moss, aggregations of Higginbotham, Wesley Helvey, and Alex Jackson's Plantation Band, Fats Weller, Jolly Joe Stewart, Sidney de Paris, Coleman Johnson, and Amanda Randolph, a Mary Lou Williams style pianist."

Puts in Russell, who was playing trumpet himself at the Pekin, a colored theater, with Wilbur Sweatman, twelve years before Joe arrived in the city, "Charley Alexander was playing the style of piano made famous by Earl Hines, 20 years before Earl came on the scene."

### Alexander's Mixed Band

Alexander was pioneering the hot rhythms that Joe was eager to learn. Every chance he got, he followed Charley out to Daisy Merchant's Toad Stool Inn, where Charley's (Alexander's Ragtime) band was packing it with customers in mink, white ties, and tails. And not only were the high handshakers in the top hats thrilled at hearing the way Charley's outfit dished this new syncopation, they were also fascinated at the appearance of his four piece aggregation. For lo, two of the tuxedoed musicians, Charley and the drummer, were colored, and the two young apprentice saxophonists, Bernie Cummins and his brother, were white (15 years before Benny Goodman's first mixed band!).

Joe joined the band of Artie Matthews, composer of *Weary Blues*, written in 1915, and with the exception of *St. Louis Blues*, the most financially successful number of its kind. The popularity of *Weary Blues* started when it was introduced at the inauguration ball of President Wilson. We cite these names and instances to point out sources of Joe Smith's apprenticeship, and



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the rich foundation and bulwark behind his singular genius. A genius that could not be hidden under the proverbial bushel, because as Artie Matthews says, "Joe Smith was the most music-hungry and persistent student I have ever seen in more than forty years in the music profession."

"Joe," adds Parker Berry, "who carried his horn with him at all times, would bash at numerous functions and house rent stomps along Carlisle and John Sts. in Cincinnati's black bottom, in the same neighborhood where Mamie Smith was born. Other nights he could be found down on the levee at the Silver Moon Saloon, at Deadman's Corner where a man was killed at least once a week, and where the Box Back Boys (pimps) used knife blades to keep their whining guitars talking all night long."

### Gold Mine of Themes

Practically every Box Back Boy played a guitar, or beat out rolling piano bass in those days. Truth is, this music was the Box Back Boy's open sesame to his gal's heart and an ace card of his profession.

So Joe had a gold mine of thematic material, inaccessible to the swing student of today, whose knowledge of this folk music is based on hearing records of it (which Joe Smith, incidentally, helped Mamie Smith record, the same Mamie Smith who was the first colored woman to sing on a record and the first person to sing a blues via the phonograph route). Like Buddy Bolden, Joe didn't invent a single part of jazz but merely played Negro strains and techniques on cornets and trumpets that orthodox teachers hadn't thought possible for those particular instruments. Swing and jazz had been played on other instruments before either of them was born.

After a couple of years in Cincinnati, Joe left town with various small units touring the South. It was with one of these that he got stranded and wrote brother Russell for train fare to New York. Russell, already famous as one of the greatest double



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and triple tongued straight trumpeters in the business, wired the fare, which Joe spent. With his antique mellophone, then, he started walking, headed for the big city, and lost his mouth piece. Undaunted, this resourceful guy whittled a new one from a spool, played on corners for pennies, and arrived in New York, only several days behind schedule.

### Brother Advises Joe

From then on, the curve of his career was unique indeed. Russell gave him this advice: "Joe, here is what I tell all musicians, and if you are going to look to me for help, I insist on you following through on down to a gnat's heel. The greatest element in music is *tone*. If you make only one note, make it sound good, always play as if you were singing, meantime trying to paint a vivid picture. Remember, it's not how many notes, but to make each one you play sound good."

Though the brothers were far apart as the poles in style, Russell a great straight trumpeter, and Joe's style pure jazz (but

hot sweet jazz that was first to gain national recognition on such records as Henderson's (Columbia label, 1927), *Sugar Foot Stomp* and *Milenberg Joys*), they admired each other for the execution of the one great musical rudiment—*tone*.

Referring to Henderson records on which Joe played, Russell says it might be difficult to spot Joe's passages, because a third brother, Luke, Jr., was in the band and executed a little of both brother's styles. (Incidentally, Russell and Joe and Louis Armstrong are the trumpeters on *Sugar Foot Stomp*, formerly *Dipper Mouth Blues*, and recorded by King Oliver for Gennett).

### 'Played Fast Vibrato'

"At the time Joe joined me in New York," Russell recalls, "the dead tone trumpet was in vogue. Joe, who was at least 15 years ahead of his time, was playing fast vibrato. Thus, by adding vibrato over the straight tone, his was more flexible than mine. Result, he pioneered in a style that has no real imitators."

"I remember when he came to New York in 1923," says Smack Henderson, "starting with Mamie Smith's *Jazz Hounds*." (This was a strictly blues band that did not play by note. Thus, it was rich in thematic materials in the days before blues and jazz had become stereotyped). "Joe finally learned to read—but not accord— (Modulated to Page 14)

## GOOD LUCK FROM



## OZZIE AND HARRIET

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IN SEPTEMBER



# Flocks of Cats In North Africa

## Sgt. Pete Leonard Sends Tidings About Two Big Outfits in Overseas Force

by CHARLOT SLOTIN

Savannah, Ga.—From the wilds of Africa, via S/Sgt. Pete Leonard, comes the following account of a number of well-known musicians: The Coast Guard Convoys play at many big dances and tour the area. Boasts this bunch of cats: Ben Harrod, leader, sax and clarinet, from CBS with Nat Shilkret and Lennie Hayton; NBC with B. A. Rolfe, and Donald Voorhees; Xavier Cugat and Enrie Madriguera.

Charlie Reeves, guitar, from Art Jarrett, Woody Herman, Isham Jones; arranged for Paul Whiteman, Freddie Martin, Kate Smith, Dinah Shore. Clifton Case, clarinet, sax and vocals, from Jan Savitt and Bob Chester as vocalist, and sideman with Bunny Berigan. Mike Fuchs, drums, formerly with Will Hudson, Eddie Delange original band. Jimmy Brogan, piano, from Vaughn Monroe, Glen Gray, Jimmy Mack. George Houser, trumpet, from Don Bestor, Tommy Reynolds, at KDKA. This last fellow, says Pete, sounds like James and Armstrong rolled into one; and it was a thrilling reunion, as Pete knew several of these boys from the States. (Sam Corrello, A.R.C. director there, sends regards to the Sammy Kaye ork.)

From the same continent, and via the same channels, comes the history of the All American Name Band.

### Started at Camp Edwards

The band now known as the All American Name Band was activated at Camp Edwards, Mass., in the latter part of August, 1942. The first two men, T/Sgt. Ray Sternburg and S/Sgt. Earle Leavitt, came from Boston Harbor as cadre men; this was in July. After waiting at Camp Edwards for over a month and still no band forthcoming from the war dept., both men decided to take matters into their own hands. They arranged for a talk with their C. O., Col. Riley E. McGarraugh, and permission was granted; the idea was to get the best possible men available for a regimental 28 piece band, which would play concert, martial, and swing music.

With the assistance of George Frazier, much soap-box speech making, and talks on union floors, letters started to pour in for application to the band. The first man to come in was Joe Carribino, who had worked with Arthur Fiedler and several of the better known bands around Boston. He played oboe, sax, clarinet, and flute. His ambition was to be a studio "fourth" man. This was a good start for the band, as any instrument which was missing and which might not be obtainable could easily be replaced by Joe. With him came

George Hargreaves, his old buddy. These two, with Sternburg and Leavitt (who had been with the Berkshire Student Orchestra under the direction of Serge Koussevitsky of the Boston Symphony) formed the nucleus of the band to be.

### Four Good Men Join

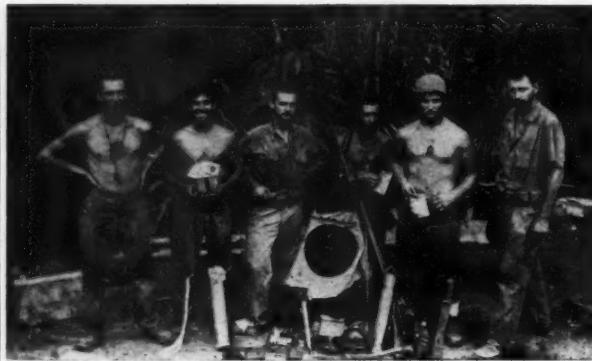
In rapid succession came Jimmy Welch (ex-T. Dorsey, Barnet, Berigan)—strictly an exponent of two beat jazz—on trumpet; John Graas, French horn, (1st horn in the Minneapolis Symphony and just in from the 1st horn job with Claude Thornhill); John Moyes, French horn (from the Koussevitsky-Berkshire group); Pete Cerrullo, clarinet, sax and bassoon (from the Arthur Fiedler NYA ork).

At this the Army Music School saw fit to send in a warrant officer to take over and head the band, which was growing by leaps and bounds. He was Wilmont N. Trumbull, of Worcester, Mass., who in civilian life had been in charge of many bands and drum corps in his home city. He immediately agreed to carry on in the same manner as the two cadre men, as his ideas ran along the same line. His preference for the modern classics, and not the usual concert music, has since paid dividends. From this point on, the three worked together to get the best possible men for the still unfinished symphony.

### All Are Volunteers

After sorting and sifting the qualities of the applicants, the following were chosen, all being volunteer enlisted men and not draftees and all Union: Steve C. Drnochod, bass from Skinnay Ennis and Chicago studio orks; Faust D. Flore, flute and piccolo from Fiedler's NYA ork; Sol Rossman, trumpet from Muggsy Spanier's New Orleans outfit; Fred Etzel, drummer from Vincent Lopez and Hal Saunders; Ralph Osborn, from the little jam outfit led by Nick Jerret in Kelly's Stable in N. Y.; Carl Skowlund, trombone, and leader in his own right, from Marinette, Wis.; Leo Grimes, pianist (now doubles on tenor thru overseas necessity) from Mal Hallett; Charlie Haynes, trombone from the Rudy Wallace band now taken over by Mal Hallett; Harry Peterson, lead alto from Sam Donahue's band, where he played for over a year and a half; Charlie Hegarty, drummer from Vaughn Monroe; Davey Robertson, piano from Dol Brissette's

## Musicians Can Fight, Too!



Somewhere in the Pacific—All is not horn-tooting and drum-beating for the members of this infantry band. They have just returned from the front and the Jap souvenirs they are exhibiting were collected by themselves in actual combat. Left to right: Sgt. Maindon, trombone; Cpl. Duke Bieber, drums; Sgt. Guy Farwell, bass; Sgt. Caucei, guitar; Sgt. Oshefski, trumpet, and Warrant Officer Frank Stanek, leader.

## Tommy Mixes Comedy With Swing in 'Broadway Rhythm'

Hollywood—A swing-style version of Sousa's *National Emblem* march will be one of Tommy Dorsey's feature numbers in his forthcoming MCMusical, *Broadway Rhythm*, on which the band started its pre-recording chores early in July. Number is also charged with hokum supplied by Charles Winniger, who will do a comedy role playing his trombone during the number.

Gag is based on Winniger's attempts to keep up with the band after it leaves the conventional march style for the Tommy Dorsey manner of swing. Winniger's trombone playing will not be faked. He played trombone for years as part of his stage routine and also plays fiddle and sax.

### Flock of Pianists

Interesting sidelights on the band are that most of the men play piano. Moyes is a graduate of the New England Conservatory and was a piano major there, but plays better French horn. Leavitt missed being in the Boston Symphony because of his army duties. Graas was left in the States to attend the Army Music School in Washington. The three arrangers are Drnochod, for tangos and show music; Robertson, for swing; and Skowlund, for ballads. Haynes is trying his hand at swing, but the fellows don't think he has quite arrived; however, they do think he will be the next generation's outstanding exponent of jazz trombone—right from the wilds of the Maine woods, and plays just as wild.

In the States, the band made an international hookup of 125 stations from Camp Edwards. It was selected over six other bands. Before it had time to get a GI haircut, it was shipped to England with its regiment, and in short order was asked twice to play for Special Services, a short-wave broadcast to the States, in Liverpool, Manchester, and Southampton. Wherever it traveled it had instantaneous success. In Liverpool the show with Martha Raye, Kay Francis, and Carol Landis was tops. However, before the boys could start to enjoy the

## Smith's Horn Purest Tone Of All Time

(Jumped from Page 13)

ing to Hoyle. He used his own system by remembering if a note was so far from another note, then it had to be that note it was supposed to be. Lines and spaces meant nothing to him, and he did very well with this curious method.

"Soon, he was almost as well known as Hawk in Mamie's band, and that same year he joined my outfit at the Roseland ballroom. Several months previously we had worked together with Ethel Waters on Black Swan records in a combo called the Black Swan Troubadours, and toured the country. Joe was the most soulful trumpeter I ever knew and when he used a felt hat for a mute, it was difficult for me to tell if he was playing or if it was one of the saxophonists. His beautiful tone was the best ever executed with a plunger."

### 'Like a Woman's Voice'

"Yes," adds Don Kirkpatrick, "in 'Hot Chocolates' they always spotlighted him as he played solos in melody. In most of them he used a plunger. His conception and big, open, round tone surpassed all I ever heard."

"He put so much oomph into his horn," smiled the late Tiny Parham, "that I've seen a drunken noisy cabaret crowd get quiet as a mouse when Joe started off on a sweet sentimental tune. Once a drunken fellow crowding up close to listen, bumped the bell of his horn, hitting Joe's mouth a hard lick. This would have made the average musician mad as hell. Joe just smiled and said, 'Pops, be careful. You don't know what you're doing to me.' Joe was like that. He played the cleanest, purest trumpet of all time. His tone had soul and pucked so much emotion that it could easily have been mistaken for a woman singing."

Constant hitting the road and the swift place of high life finally wore Joe Smith out. He died at the age of 33 in 1937, thus bringing to an end the colorful career of another musical pioneer who should add luster to Gabriel's band.

## Two Days Only In Boston Spot

Boston—The Bradford hotel is changing from a full week schedule to bands on only Friday and Saturday, with Peter Cutler on the first date. A local band, Andy Jacobson, is in at the Raymor ballroom, which previously has booked name orks.

New York—Beverly White has left the show at the Hurricane nitery, where she was working with Duke Ellington's band.

### WHERE IS?

WOODY KESSLER, pianist, formerly with Frankie Masters  
BILLY SHERMAN, vocalist, formerly with Abe Lyman  
STEVE MERRILL, vocalist, formerly with Horace Heidt  
BEATRICE BYERS, vocalist, formerly with Harry James  
CHARLES CASTALDO, trombonist, formerly with Benny Goodman  
LEE GARY, vocalist, formerly with Jack Teagarden  
EMILY EARLE, vocalist  
VI BRADLEY, pianist  
MARY LOU, vocalist, formerly on the Maxwell House Show Boat  
JEANNE D'ARCY, vocalist, formerly with Johnny Mercer

### WE FOUND

WIFTY WALTERS, now at Carol's, 13th and Walnut, Philadelphia  
BERT PEDERSON, 3500 S. Sycamore St., Los Angeles, Cal.  
LEW SHERWOOD, On Beat The Band program, KFI, Los Angeles, Cal.  
JIM LIEK, now with the 4 Chords, Foxhead Tavern, Cedar Rapids, Ia.

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# Sounds of Music Creep In Ears

## Perfect Pitch Does Exist, Although Some Deny This; Sometimes It's Handicap

by LEO COOPER

Sound has odd powers. It can kill, or it can cure. Mystery stories often rely upon the intricacies of sound for their solutions. Sympathetic vibrations have started and stopped all sorts of diabolic devices in lesser epics. Agatha Christie used a set of bells as a murder weapon in one book. Nearly everyone knows that a plate-glass window can be smashed by the repetition of a single tone which causes it to vibrate until it shatters itself.

Sounds can be strangely terrifying and malicious. Yet, to date, there seems to be no crime solved by an astute sleuth who possesses perfect pitch. Someone is missing a great opportunity!

Grove's Dictionary gives no mention of perfect pitch. Some musicians claim it does not exist. However, Grove's also fails to mention relative pitch. Perhaps the definition of such a gift doesn't make good practical reading. It would necessarily be hazy and abstract.

### Difficult to Prove

Yet, if the production of a musical tone and the human ear are both dominated by the mind—and we admit any tone in the range of our instrument or voice can be reproduced once the ear conveys it to the brain—why do we not insist that the human ear should be able to positively recognize any note it picks up from the instruments or voices and translate it without benefit of eye assistance? Perfect pitch exists just as surely as does absolute pitch (the count of vibrations which establishes the basic A-440 of the tuning fork or chime).

In a way, it is unfortunate that absolute pitch can be proven, when perfect is so difficult to establish. But, just because we cannot see it, touch it, nor gauge its limitations, we still cannot deny that perfect pitch is possible. Of course, we have not yet covered relative pitch, and its presence must be fully clarified before we can verify the more ostensible perfect. A man with well-developed relative pitch can tune to G-sharp, A-440, or even B-flat and still automatically hear the melody and, by transposing in his ear, match it without a score and without confusion.

There is one more form of pitch which is known as relative-perfect. In other words, given a fundamental, the musician can immediately hit any other requested note and the singer can hit a good E after hearing the fundamental A. Such ability is learned, as is all relative pitch. Only perfect pitch is innate. It is like a disease—and, to date, no musician has demonstrated unquestionably that perfect pitch is necessary to genius. But many accredited greats have possessed perfect pitch. For instance—



However, it is impossible to cultivate such a gift. If you start making music when you are young enough, you can't escape mastering relative pitch. And, if you are teaching a child, be sure that you give him a foundation of pure intonation by making him study sans piano (and all other "tampered" instruments, such as accordion), and instill solidly the differences by which every tone in key is distinguishable from all others.

Tones must be produced from the mental impression, and not by the mathematical processes of fingerings or gauging one note or semitone above or below another. Of course, there are some ears which cannot be schooled. They make it physically impossible for their wearers to achieve much instrumentally—and, in a singer, they produce a horror. That is—

Compare the ear with the eye. Color-blindness does not impair sight, even though it is a serious defect in vision. Ear-blindness would be a failure to discern the musical tone—very comparable to the color-blind person who cannot distinguish brown from blue. Aural complaints are complicated. One victim may have exceedingly sensitive ears which are capable of picking up the faintest imaginable airwaves and the loudest explosion with equal ease—yet he may not be able to distinguish between a high note and a low one. Another may combine perfect pitch with partial deafness, which means he can recite any loud tones he hears perfectly with his back to the performer and yet be unable to catch a quiet cadenza. This latter person has a musical ear, but his apparatus is not capable of assimilating the whole of sound because dynamics are intensely important.

### Ear Must Cooperate

When a man has a physical defect of the ear, he is doomed as a musician unless it can be medically corrected. Impaired di-

gestion and lack of relaxation often cause temporary hearing deficiencies. Excessive nervousness can ruin a singer. Concentration and practice are not enough to overcome such afflictions. The human ear must cooperate with the brain to produce true music.

A symphony leader attended a party after a Boston concert and was so enchanted by his hosts, he decided to visit them again the following day. He didn't know their address, but he had a dim recollection of the streets near their home. When his taxi reached the neighborhood, he alighted and walked along from house to house, tapping each door lightly as he passed. The cab driver found his antics amusing—until the conductor said: "C-sharp at last! This is the place." It was.

Perfect pitch, therefore, is not something intangible. It is very real. It is proven many times by the way a latecomer to the job can plunge into the center of a number and hit it right.

### Some Freak Instances

The best description would probably be "a sense of musical memory" within the ear which automatically communicates with and influences the brain. We all know singers who cannot start a song without an introduction in a certain specified key (and, often, they start on the wrong note anyway). We have also heard unschooled amateurs plunge through stupendous tunes and never lose the signature. They wouldn't know how to ask for their particular key;

they couldn't explain the register of their voices; but they have an inner conviction that they must start on a certain fundamental—and they can hum it show after show if necessary.

After all, relative pitch is mastered through the thorough training of the ear by repetitious practicing and working. Your relative pitch man does not know how he socks the right note at the right time. He couldn't have done it at first, but experience and some small modicum of concentration have trained his ear until it is on speaking terms with his mind.

Then, can we not deduce that thought is necessary to music, just as it is necessary to great poetry, moving prose, philosophy, science, and all of man's greatest accomplishments?

### An Ideal Musician

In previous articles, proof has been given that there is direct communication between the ear and the throat, as well as between the ear and the mind, but the indirect relationship between the production and perception of music via the physical and mental processes may still not be clear. The ideal musician would be able to name any note heard by his ear, and he would also have the ability to sing or play any note which his ear mentally heard in advance.

However, the possessor of perfect pitch is often seriously handicapped as a performer. If a piano happens to be a trifle flat, he cannot play the job without suffering acute agony. His mind and ears are uncontrollable. They

(Modulate to Page 19)



the laughter of the orchestra and demanded a civil reply. "Very well," proclaimed little Tito, "It was neither A-flat nor A-natural." The pianist struck an A, proved Tito's assertion, and plunged Lablache into public embarrassment. (Unfortunately, the record of the next private meeting between Tito and Lablache has not been preserved for posterity!)

Perfect pitch never fails to amaze less gifted people, but relative pitch is far more valuable to the average musician. It is nice to be able to say accurately: "Benny Goodman slid up to that A-flat," and "Lily Pons finished her aria on G above high-C," or "Harry James played that concert-F superbly in his last number," but—what good is it commercially? Betting on the pitch of tinkled glasses in crowded bars has long been a lucrative pastime, though, and the man with the perfect pitch usually gets the gold.

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# ALONG MELODY ROW

**Song of the Victory Fleet**, a new tune written by Leonard Whitecup, is the featured theme song of the U. S. Maritime Commission's new show *Men At Sea*, which replaced the Great Gildersleeve spot on NBC. There is a good possibility that the tune may be used in an MGM flicker sometime in the future.

Redd Evans has a new tune, bid for by several publishers, called *Unconditional Surrender*, which Benny Goodman has been featuring over the air from the Astor Roof in New York. Mayfair is working on another hit, *Blue Rain*, written by Johnny Mercer and Jimmy Van Heusen. Edwards Music has a book out on United Nations Folk Songs and Dances, compiled by Alex H. Kramer with piano arrangements by Harold Potter.

We knew that it was coming but it came even faster than we'd expected—Barton Music will soon publish a tune called *Dear Mr. Sinatra*, the contents of which we'll not bother to explain, so obvious are they.

Stan Keller has opened the Keller Music Company in New York. First tune to be published will be *Temperamental You*, written by Keller, Bert Mann and Gene West.

Cole Porter will write five or six new tunes for the new musical *Razzle Dazzle* set for Broadway production next fall. The play will be built around four Saroyan sketches. Porter has just finished the musical score for the movie *Tropicana*.

Swing, Helen, Swing, with music by Bert Shefter and based on the *Helen of Troy* legend, is in line for production next fall. The producers would like to get *Lena Horne* for the leading role, but then, who wouldn't?

Bregman, Vocco & Conn are working on the score from Betty Grable's newest picture *Sweet Rosie O'Grady* for 20th Century. Tunes include *My Heart Tells Me*, the *Wishing Waltz*, *Goin' To The County Fair* and *My Sam*. Ira Wegodsky of BYC says *You'll Never Know* is the biggest tune they've ever had.

Leeds has a few new ones including the fighting song of the

U. S. Coast Guard, *Silver Shield*, written by Howard Dietz and Vernon Duke; *Shoo Shoo Baby*, a tune written by Phil Moore and featured by Georgia Gibbs, and also a book of piano solos by Jim Yancey.

Mutual Music has a new tune written by Chummy McGregor entitled *Mr. Lucky Me* and introduced by Sammy Kaye. Harman Music, the Benny and Harry Goodman firm, has *Mexico Joe*, written by Johnny Lange and Leon Rene, writers of *I Lost My Sugar*.

Edwin H. Morris has bought *Melrose Music* with *George Simon* in charge. Their latest tune is *Thinkin' About The Wabash*, written by Sammy Cahn, Walter Bullock and Julie Styne.

Irving Berlin's newest tune is *If That's The Way You Want It Baby*, written by Charlie and Harry Tobias and Al Lewis. Mayfair Music has a book out titled *Boogie Woogie Simplified* with illustrations from *Sunday, Monday or Always, I Ain't Got Nobody, I've Heard That Song Before, Prince Charming*, etc.

Santly-Joy has a novelty rhumba titled *Take It Easy*, written by Vic Mizzy, Irv Taylor and Albert Debrun, which is soon to be heard in a Xavier Cugat flicker.

Sergeant Charles Katz, U. S. M. C., wrote *Who Cares* while stationed at Guadalcanal. His fellow bandmen believe it will be one of the finest songs to be written by a serviceman overseas. He sent the song to his brother Stanley, a drummer with Richard Himber, and reports indicate that the ballad might eventually make its way to the top. Sergeant Katz was a well-known bass player before enlisting in the marines in September, 1940, having played with Bunny Berigan, Louis Prima and others.

*We're Gonna Win*, written by Frank P. Sargent, Jr., of the U.S.

## Mrs. Jump



New York—Meredith Blake, singer who has been featured with several name bands, became the bride here on June 30 of Alfred Preston Jump, a third officer in the U. S. Army Transport Service.

Coast Guard, is being published by the Edwin H. Morris Co. *Victory Polka*, published by Chappell and written by Jules Styne and Sammy Cahn came in with a bang, landing plenty of shots, including Coca Cola Spotlight Band and Fitch Bandwagon plugs.

Chauncey Gray, bandleader at El Morocco, New York and writer of such tunes as *You're The One I Care For* and *Bye Bye Blues*, has a new tune titled *No More Rain*, published by Leo Feist and introduced by Guy Lombardo on the air.

After an extensive exploitation in several leading cities, Irving Siegel, professional manager of Sudlik & Siegel, is in Miami, Fla. lining up plugs for the firm's catalog. Edwin H. Morris is featuring a hillbilly arrangement of *Pistol Packin' Mama*, recorded on Okeh by Al Dexter and his Troopers. Timberland Publishing Co., Forest City, Ia. has published *Turquoise*, written by Corporal Arlo Johnson.

## Along Chicago's Melody Row

by Chick Kardale

Blue Barron's sister and road manager, Clarisse, wired that Blue would introduce Warlock's *Whistling Serenade* on his Coca Cola shot. Emile Petti, who has played at the Pump Room for 18 months out of 24, is being congratulated on the new tune, *Now I Can't Forget*, which he wrote with Tom Low. Buddy Robbins is in town, hustling *With My Head in The Clouds* and others from *This Is The Army* score.

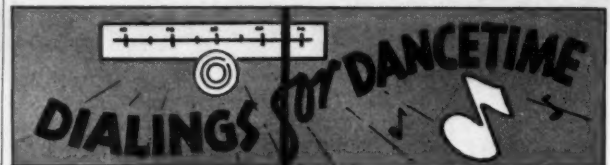
Fats Waller's *Early to Bed* score has Solly Wagner of Advanced jumpin' with joy. Harms' Joe Burns returned after four solid weeks on the Big Apple. Ned Miller's daughter, Carol, and mighty pretty, is sitting in at Feist while Florence vacations. George Olsen sent Billy Stoneham with *I Dug a Ditch in Wichita* on the coke show.

Roy Shields did the entire *Stormy Weather* score and made

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### SUNDAY

7:00 Duke Ellington . . . Hurricane, N. Y.  
7:30 Fitch Bandwagon . . . NBC  
9:15 Chamber Music Society of Lower Basin Street . . . Blue  
10:00 Phil Spitalny . . . NBC  
10:45 Tiny Hill . . . Edison, N. Y.  
11:15 Sonny Dunham . . . Sherman Hotel, Chicago  
11:25 Johnny Messner . . . McAlpine Hotel, New York  
11:30 Van Alexander . . . Roseland, N. Y.  
11:30 Horace Heidt . . . Terrace Room, Newark  
12:00 Al Trace . . . Dixie Hotel, N. Y.  
12:00 Jimmy Dorsey . . . Palladium, Hollywood . . . CBS

A.M.  
12:15 Don Redman . . . Zanzibar, N. Y.  
12:30 Eddy Oliver . . . Edgewater Beach Hotel, Chicago  
12:30 Lani McIntire . . . Hotel Lexington, N. Y.  
1:30 Chris Cross Orch. . . Jack Dempsey's, N. Y.

### MONDAY

1:45 Vincent Lopez . . . Hotel Taft, N. Y.  
7:00 Fred Waring . . . NBC  
9:30 Spotlight Band . . . Blue  
10:15 Cab Calloway . . . Park Central  
11:30 Carlos Molina . . . Del Rio, Washington  
11:45 Townsman . . . Warwick Hotel, N. Y.  
12:00 Lou Breaux . . . Chez Paree, Chicago  
A.M.  
12:30 Glen Gray . . . Pennsylvania Hotel, N. Y.  
12:30 Ina Ray Hutton . . . Astor Hotel, N. Y.  
12:30 Eddy Oliver . . . Edgewater Beach Hotel, Chicago  
1:00 Cab Calloway . . . Park Central Hotel, N. Y.

### TUESDAY

7:00 Fred Waring . . . NBC  
7:15 Harry James . . . CBS  
8:00 Johnny Prezents . . . Dave Rose, Ginny Sims  
8:30 Horace Heidt . . . NBC  
9:30 Spotlight Band . . . Blue  
10:15 Duke Ellington . . . Hurricane, N. Y.  
11:15 Sonny Dunham . . . Sherman Hotel, Chicago  
11:30 Ray Heatherton . . . Biltmore Hotel, N. Y.  
12:00 Don McGrane . . . Latin Quarter, N. Y.  
12:00 Glen Gray . . . Pennsylvania Hotel, N. Y.  
A.M.  
12:15 Chris Cross . . . Jack Dempsey's, N. Y.  
12:30 Horace Heidt . . . Terrace Room, Newark, N. J.  
12:30 Ina Ray Hutton . . . Astor Hotel, N. Y.  
12:30 Henry Jerome . . . Roosevelt Hotel, Wash.

Milt Samuels of Mills vurry happy. H. Spitzer of Mercer & Morris played host to Harry James when he was west-bound for the wedding. Ted Cooper of Santly-Joy is telling all the plugs to *Take It Easy*. Paul Salvatore of Southern lost his brother, Lee.

Lou Levy of Leeds stopped over to tell his man, Al Freidman, *All Or Nothing At All* on their new tune by Don Raye and Gene DePaul, *Taffy*. Harry Lewis has a nifty arrangement of *This Wonderful Worrisome Feeling*. Phil Kaler of W.L.S., is out with a new one, *Sing Me a Gay 90's Song*. Jimmy Hilliard and Maury Bereov are getting their kicks from Jimmy Dorsey's treatment of their jumper, *Rollin'*.

Lots of talk about Ellington's *Tonight I Shall Sleep With a Smile on My Face*, published by Hal Fein's Allied Music. Bob Trendler of WGN took his missus to Sonny Dunham's opening at the Panther Room. Barton took *Close to You* from Hank Semicola, Frank Sinatra's man Friday. Russ Morgan slated as best man for the nuptials of Harold Lee and Mary Owens.

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1:30 Al Trace . . . Dixie Hotel, N. Y.

### WEDNESDAY

7:00 Fred Waring . . . NBC  
7:15 Harry James . . . CBS  
8:00 Sammy Kaye . . . CBS  
8:30 Tommy Dorsey . . . NBC  
9:30 Spotlight Band . . . Blue  
10:00 Kay Kyser . . . NBC  
10:00 Duke Ellington . . . Hurricane, N. Y.  
11:30 Tommy Dorsey . . . Hollywood . . . NBC  
11:30 Lou Breaux . . . Chez Paree, Chicago  
12:00 Glen Gray . . . Pennsylvania Hotel, N. Y.

A.M.  
12:15 Don Redman . . . Zanzibar, N. Y.  
12:30 Ina Ray Hutton . . . Astor Hotel, N. Y.  
12:30 Eddy Oliver . . . Edgewater Beach Hotel, Chicago  
12:30 Jimmy Dorsey . . . Palladium, Hollywood . . . CBS  
1:15 Al Trace . . . Dixie Hotel, N. Y.  
1:30 Chris Cross Orch. . . Jack Dempsey's, N. Y.

### THURSDAY

7:00 Fred Waring . . . NBC  
7:15 Harry James . . . CBS  
9:00 Bing Crosby . . . Music Hall . . . NBC  
9:30 Spotlight Band . . . Blue  
10:15 Duke Ellington . . . Hurricane, N. Y.  
11:15 Eddy Oliver . . . Edgewater Beach Hotel, Chicago  
11:30 Sonny Dunham . . . Sherman Hotel, Chicago  
12:00 Henry Jerome . . . Roosevelt Hotel, Washington

A.M.  
12:05 Glen Gray . . . Pennsylvania Hotel, N. Y.  
12:30 Ina Ray Hutton . . . Astor Hotel, N. Y.  
12:30 Johnny Long . . . New Yorker, N. Y.  
1:30 The Townsman . . . Warwick Hotel, N.Y.  
1:45 Chris Cross Orch. . . Jack Dempsey's, N. Y.

### FRIDAY

7:00 Fred Waring . . . NBC  
8:15 Cab Calloway . . . Park Central, N. Y.  
9:30 Spotlight Band . . . Blue  
10:15 Duke Ellington . . . Hurricane, N. Y.  
11:30 Lou Breaux . . . Chez Paree, Chicago  
12:00 Don McGrane . . . Latin Quarter, N. Y.  
11:15 Sonny Dunham . . . Sherman Hotel, Chicago  
11:30 Raymond Scott Orchestra . . . N. Y.  
12:00 Van Alexander . . . Roseland . . . N. Y.

A.M.  
12:00 Horace Heidt . . . Terrace Room, Newark, N. J.  
12:15 Don Redman . . . Zanzibar, N. Y.  
12:30 Ina Ray Hutton . . . Astor Hotel, N. Y.  
12:30 Bobby Sherwood . . . Lincoln Hotel, N. Y.  
12:30 Tommy Dorsey Treasury Show . . . Blue  
12:30 Ted Straeter . . . Statler Hotel, Washington  
1:00 Chris Cross . . . Jack Dempsey's, N. Y.  
1:30 Duke Ellington . . . Hurricane, N. Y.

### SATURDAY

2:00 Lani McIntire . . . Hotel Lexington, N. Y.  
3:00 Van Alexander . . . Roseland, N. Y.  
5:00 Glen Gray . . . "Navy Bulletin Board"  
7:00 Cab Calloway . . . Park Central . . . N. Y.  
9:00 Your Hit Parade . . . CBS  
10:45 Mills Brothers . . . Hollywood . . . CBS  
11:15 Sonny Dunham . . . Sherman Hotel, Chicago  
11:15 Horace Heidt . . . Terrace Room, Newark  
11:30 Ray Heatherton . . . Hotel Biltmore, N. Y.  
11:30 Ina Ray Hutton . . . Hotel Astor, N. Y.

12:05 Bobby Sherwood . . . Lincoln Hotel, N. Y.  
12:30 Ted Straeter . . . Statler Hotel, Washington, D. C.  
12:30 Johnny Messner . . . Hotel McAlpin, N. Y.  
12:30 Johnny Long . . . New Yorker, N. Y.  
12:30 Glen Gray . . . Pennsylvania Hotel . . . N. Y.  
1:00 Bobby Sherwood . . . Hotel Lincoln, N. Y.  
1:30 Horace Heidt . . . Terrace Room, Newark, N. J.

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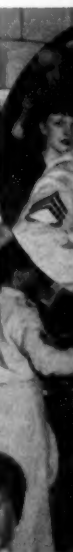
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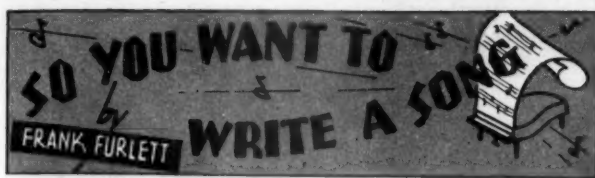


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# Six Trumpets In James Band



Trying to do the impossible would be relative to the individual who has not associated himself with the mechanisms of words and music and out of a clear sky suddenly decides to become a songwriter. One cannot become engaged in a highly specialized branch of work and function expertly without having had a qualified background technically or a necessary amount of practical working experience.

Without the aid of training or experience, it becomes a hit or miss proposition. Regardless how well informed in the techniques of song writing one may be, it would serve to good advantage to sever one's self from becoming too self-centered in one's own creations and entertaining an obsession from examining songs written by others—that is, songs that have already created sales appeal.

The aspiring songwriter who has the desire to write but is limited in the understanding of the basic fundamentals—how to follow pattern and development of themes—will find it most beneficial to review all types of songs from an analytical perspective.

## Study Construction

By carefully studying the construction and contents of songs, and applying all efforts sincerely, one can learn much about song writing. Just to glance over a sheet of music and put it aside is not a thorough going over.

The important part of a popular song is the chorus; therefore, the chorus should be combed through with a fine comb from the beginning to the end, measure by measure. Particular attention should be focused on the theme; how many times the theme is repeated; the leading into the bridge and how smoothly the bridge weaves into the theme again. (Many songs do not employ bridges.)

There are several standard

song patterns commonly used by writers: such as, AABA, ABAB, and ABAC. In a future article, we will discuss the workings of patterns.

## Follow Three Patterns

However, the tenderfoot songsmith should confine himself to the three aforementioned patterns, because a popular song, if well written and constructed to proper standards, will naturally fall into any one of these three given patterns. The song would undoubtedly be written out of form and show signs of ill craftsmanship if otherwise written.

Only on rare occasions will a professional writer deviate from the time tested rules. A writer that has not achieved a measure of success should not try to create idioms of his own. After one has been embraced into the ranks of successful song writers, one can afford to experiment with new patterns "off the beaten path."

## Answers to Inquiries

C. R. Universal, Pa.  
Your song lacks commercial appeal.

F. K. Dorchester, Mass.  
You have a nice poem but it will hardly do as a song lyric.

B. R. Jamaica, N. Y.  
You should contact a melody writer. Lyrics alone cannot be marketed.

R. R. and B. L. New York City  
Your song is out of range.

A. W. D. and M. Z. Toledo, Ohio  
Your song is too long to have any commercial value.

M. S. Brooklyn, N. Y.  
Nice poem, but not suitable for song.

## Second French Horn and New Arranger Also

Johnny Thompson to Score; Al Cuozzo Back With Buddies

Los Angeles—Harry James, who carries the largest dance combo of the day, has augmented his band again, adding another French horn and another trumpet to the unit.

New horn man, who joined the band about the time they arrived on the coast to start work on the MGM picture *Mr. Co-ed*, is Phil Palmer, who now forms a horn team with Fred Waldron.

## Harry Makes Sixth

Al Cuozzo, trumpet player who left the band to join the armed forces, drew a reject and has rejoined the band. James decided to keep him in the regular lineup and new arrangements for picture and radio use are being written with parts for six trumpets, including Harry's.

Murray McEachern left the band upon its arrival in Hollywood to accept studio offers; his place in the trombone section was filled by Si Zentner.

## Sachelle on Sax

Sammy Sachelle took over the chair formerly held by saxman Hugo Lowenstein, a spot filled here temporarily by King Guion. Only other new man in the lineup is Herschell Gilbert, who is playing viola and also arranging.

An addition to HJ's staff of arrangers is Johnny Thompson, the Texas boy who has been turning out fine scores for Benny Goodman. Thompson is working with Calvin Jackson preparing musical numbers band will do in the picture.

You should study other songs.

P. S. J. Detroit, Mich.  
You have good ideas, but not developed in good taste. You need help.

E. A. Cobalt, Ontario, Canada.  
You have a nice story but it can be told more effectively in verse.

G. R. Washington, D. C.  
Your lyrics sound like a combination of song titles, and your music lacks interest.

M. H. Chicago, Ill.  
Write to Registrar of Copyrights, Library of Congress, Washington, D. C., for forms E1.

E. R. D. Reading, Ohio  
Poems sans music do not make songs. Do not pay to have your poems published.

C. C. Indianapolis, Ind.  
Your song sounds more like a croon examination.

W. H. South Pasadena, Calif.  
Neither of your songs enjoy commerciality.

F. D. C. Ashtabula, Ohio.  
Your lyrics are fair, but better than your tune.

G. W. Dallas, Texas.  
None of your 25 lyrics are commercial. Next time please select several of your best for opinions.

## Casey to Vanguard

New York—Al Casey, last at George's in Greenwich Village, moved with his trio to the Vanguard two weeks ago.

## Sinatra Guests

Washington, D. C.—Frank Sinatra was given a guest shot on July 25 with the National Symphony orchestra from here.



## Take It From There

arranged by Paul Weirick

Paul made a very interesting arrangement of this beautiful ballad, one of the better picture tunes which has everything a pop tune should have, a good melody and a good lyric.

You will like the nice, full melodic introduction leading to the first chorus and when brass take the lead the saxes have interesting figures. A short modulation takes you to the special, which is for vocal. I like this idea of a vocal chorus arranged. In case no vocalist is available, it can be played instrumentally. This saves cutting up the arrangement.

Paul has nice semi-swing figures against the vocal by muted brass and saxes, which give the tune a god lift. This same background can be used by bands with no vocalist, clarinet and tenor split lead for first 16 bars; last 16, the reeds have a Glenn Miller voicing, which fits this type of tune.

Ensemble chorus, 16 bars full and juicy all the way out.

Lou Breese

instrumentally. This saves cutting up the arrangement.

Paul has nice semi-swing figures against the vocal by muted brass and saxes, which give the tune a god lift. This same background can be used by bands with no vocalist, clarinet and tenor split lead for first 16 bars; last 16, the reeds have a Glenn Miller voicing, which fits this type of tune.

Ensemble chorus, 16 bars full and juicy all the way out.

## Paper Doll

arranged by Jack Mason

Jack did an outstanding job, his introduction starts off with a terrific lift, setting the whole number off. First chorus he uses a good combination of figures between sax and brass and a short interlude leads into the special chorus, which is real Dixieland—trumpet, E flat alto, clarinet and tenor, giving the whole number change of pace, relief and color.

The last chorus is full brass, with saxes playing figures, and it really rides out. A good opening number for any program.

People Will Say We're in Love

arranged by Jack Mason

Here is the hit song of the hit

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musical comedy, *Oklahoma*, a beautiful number and a grand lyric, typical show tune which you'll remember once you hear it. Jack was smart and used good judgment in not trying to swing any part of it.

He has a flowing introduction right into the first chorus and uses lots of clarinet in the reeds, and brass. At second ending he has an interesting interlude, which suddenly finds you in special chorus. First eight bars are trombone solo, with reed background, then cup-muted trumpets take it away prettily.

The last ensemble chorus is really full, with saxes playing flowing figures against legato brass lead. Very good.

I Heard You Cried Last Night

arranged by Paul Weirick

This arrangement will help a great deal in popularizing the tune. It resembles *Take It From There* in structure, which I already have praised. After intro and first chorus, Paul has a special which can be played with or without a vocal.

Weirick seems to know the keys most band singers use, therefore you'll find special second choruses in all his arrangements that fit the majority of voices singing pop tunes. As before, this special also can be played instrumentally. Last chorus is very full, effective sax figures against brass.

## ALSO RECOMMENDED

*Swing High*, arr. by Sy Oliver  
*Never a Day Goes By*, arr. by Jack Mason  
*South Side, Comin' On*, arr. by Buck Ram

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## Henderson Aids Recruiting



Chicago—The band of T/Sgt. Horace W. Henderson, a military police outfit, has been active in recent campaigns to recruit volunteers for the WACS and the WAVES. The sergeant, a brother of Fletcher Henderson and a pianist, arranger and leader of no mean repute himself, is seen in the inset photo, is directing his crew in the other view. Personnel: saxes—Pfc. Everett Sands, Pfc. Larry Shaw, Pvt. Vallie Walker, Pfc. Hobart Clardy, Pfc. Lawrence Fields; trumpets—Cpl. Eddie Knox, Pfc. Harold Tyler, Cpl. Marvin Randolph, Pfc. John Duke; trombone—Pvt. Fred Smith; drums and vibes—Pfc. James Adams; bass viol—Pvt. William Hunt, Pvt. Lafayette Tompkins; vocalist—Cpl. Leslie Pyburn; clerk—Pfc. William M. Dennis. Photo by Ray Rising of Chicago Herald-American.



# James' Pianist Began as Tubman

## Brother Gave Al Lerner Set Of Drums at 13

Switched to Piano  
To Study Arranging  
And Dropped Sticks

by Sharon A. Pease

Al Lerner, pianist with Harry James' orchestra, started his musical career as a drummer. This was quite natural in view of the fact that his older brother, Harold "Ace" Lerner, was a well known drummer around Cleveland, their home town. Al's childhood ambition, to have his own set of drums, was fulfilled when he was thirteen, a surprise gift from his brother. Under Harold's tutelage, Al made rapid progress and soon was playing with the band and orchestra at John Adams high school and picking up occasional dance jobs.

When sixteen Al decided he would like to learn something about piano in preparation for composing and arranging. At about this time a friend, Larry Chaiken, had taken him to hear a colored band headed by Marvin Sears at a small local club. Al became acquainted with the piano player, Charlie Ross, and made arrangements to study piano with him.

Ross took him through the rudiments of reading and harmony, showed him how to play a rhythm accompaniment and some of the principles of solo styling. Al continued to job as a drummer, but began applying what he had learned from Ross by taking an occasional turn at the piano.

"Sometimes I played both," explained Al. "I'd move the bass drum over near the piano and by turning to one side, could reach the pedal while playing rhythm piano."

### Meets Art Tatum

At seventeen Al decided to study piano seriously and started lessons with his cousin, Gertrude Zeiss, a teacher of the classics. In the meantime he continued the development of his dance style on his own and was working jobs on piano.

A friend told him of a piano player who was working at the Dawn Social Club, also known as Val's in the Alley, and suggested they go down and dig him for ideas. The pianist turned out to be Art Tatum, and thereafter Al was a regular at the spot. There he met Lanny Scott, another pianist who admired Tatum's work and they had frequent sessions for comparison of ideas.

"One night I let myself get talked into playing for Art," Al recalls. "When I had staggered through the tune I was so nervous and embarrassed I ran out of the place and started for home. Art sent some one to bring me



Al Lerner

back. He asked about my studies, gave me some advice and encouragement which helped a lot."

### James Sends for Him

The next four years Al played piano with various bands in and around Cleveland. During this period he became acquainted with Clyde Lakey and Dalton Rossatti, who were working a ballroom job with Ben Young's orchestra. Impressed with his work, they put in a plug when talking with members of Harry James' band which at that time included Dave Matthews. Word eventually reached Harry that a talented kid was available and he asked Al to come in for an audition. This resulted in the offer of a job and though he couldn't accept at once he did join the band a month later. That was in May, 1940, just a few weeks after his twenty-first birthday.

Lerner's piano has been featured in numerous James' arrangements. Among those recorded are *Dodgers' Fan Dance*, *Jeffie's Blues* and *Duke's Mixture*.

Al still gives some thought to composition, his original reason for taking up piano. He wrote the music for *Jiggers! The Beat* which was done by Dan Daly, Jr., in the picture *Give Out Sisters* starring the Andrews Sisters. Another of his compositions, *Ten Day Furlough*, is included in the James' book and featured regularly. His plans for the future include continued efforts as a composer and further digging of the classics.

### His Example Jumps

The accompanying example of Al's piano style is an original which he has titled *Kickin' Up a Breeze*. It jumps from start to finish and includes a series of treble figures that merit special attention. Note particularly the ones used in measures four and twelve. The next to last measure is of special interest harmonically. Note the effective addition of the sixth (C) and major seventh (D) to the E flat harmony used in the final chord and arpeggio. The preceding chord, though the treble is indicated in flats, is chromatic, being E harmony with the augmented eleventh on top.

(Editor's Note: Mail for Sharon Pease should be sent direct to his teaching studios, Suite 815, Lyon & Healy Bldg., Chicago, Illinois.)

## Try Lerner's Original, 'Kickin' Up a Breeze'

Medium Jump tempo



48466



Conny Connell and his orchestra, original Swing Maniacs, are still clicking down in the Lone Star State. Conny's outfit is one of the most solid on the road today and consists of

twelve artists, featuring Geraldine Butler, vocalist, Walter "Tang" Smith, blues-singing trombonist, and Bob Somerville, outstanding alto-sax man.

Conny and His Maniacs will soon play an engagement at the famous Scott's Theater Restaurant in Kansas City, Missouri.

Cal Gilford and his orchestra recently had their contract renewed at the Dunes Club in Virginia Beach, Virginia for the summer. Billed as "Society's favorite maestro" and booked by MCA, Cal's group is very versatile and has broken records

wherever they have played.

Ronnie Hartinger, ex-Benny Strong bassist and formerly with Gilford, recently left the Joe Sudy band to rejoin Gilford; Gary Chester, formerly with Jerry Wald, is on drums; Johnny Sterling, recently with Johnny Long is on sax; pianist Al Gurton has been with the band



Cal Gilford

two years; femme guitarist Jene Foster also handles some of the vocals, while tall, good-looking Doris Hollingsworth is the featured vocalist. Cal plays violin and also sings.

The Mellotones of Mt. Vernon, Ohio added a soprano sax

when the draft hit their brass section and the customers liked it so well, they kept it permanently. The band also has one of the youngest sax players in that area, Rene Mondron, who is only 16 years old.

Russ Carlton and his orchestra, now playing a summer engagement at the Eagles ballroom in Fall River, Mass., where service men are regular patrons, find time at least once a week to play the local USO club and camps in that vicinity. Personnel consists of R. Couture, A. Thiroux, Bob Granoff, reeds; G. Gaghon, Jack Folk, E. Wilkinson, brass; J. Keely, Pat Nelson, Vic Badway, rhythm.

Mickey's Bar in Youngstown, Ohio is the mecca for visiting musicians. When Horace Heidt played the Palace theater there recently, clarinetist Irving Fazola, trombonist Jimmy Simms, guitarist Russ Bennett and tenor saxist Hugh Hudgins participated in a jam session with members of Mickey Williamson's band, including Bud Jones on trumpet, pianist Pinky Cooper and Nels Welch on drums.

Young drummer-maestro Art Kenney cancelled two weeks of his contract at Scottie's Tavern in Southern Pines, N. C. and called it quits, due to the usual war-time worries. He is vacationing in Florida.

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# Two Musicians Held in 'Tea' Case

A COLUMN FOR RECORD COLLECTORS.....

## THE HOT BOX

By GEORGE HOEFER, Jr.

Jazz fans and collectors who read the late lamented *Jazz Information* will recall the Danny Altier record story in the January 24, 1941 issue of the magazine. Muggsy Spanier and Pat Pattison (bass) got together recently and were reminiscing about the band that made Vocalion 15740 under the title of Danny Altier and His Orchestra.

The group was actually Floyd Town's Band and was playing an eight month engagement during 1927-28 at the Triangle Roadhouse, Forest Park, Ill. Pat Pattison had been out to the Triangle in the last year and found it still standing, although no longer being used. The owner still lived there but had neglected to sweep the dance floor in ten years.

Personnel of the aggregation was as follows: Muggsy Spanier, cornet; Pat Pattison, bass; Frank Teschemacher, clarinet; George Wettling, drums; Jess Stacy, piano; Floyd O'Brien, trombone and Floyd Town directed and held a saxophone on which he occasionally tottled. The boys recalled that Tesch got quite a kick out of playing cornet to see the reaction from the dancers. Rosy McHargue, longtime Ted Weems clarinetist, followed Tesch in the Town Band for the last week of its existence.

The Vocalion record date was contracted for by Muggsy. Floyd Town was too busy having fun to get a recording contract and didn't show up for the date, possibly because he didn't know about it. Where Danny Altier comes in is a mystery, unless he was the middleman between Spanier and Vocalion.

They cut two Sally sides *My Gal Sal* and *I'm Sorry Sally* which consisted of their only record output. Tesch was unable to be present as he was out of town and Morry Bercof was called to take his place. When the finished disc came out Floyd Town was one mad bandleader, feeling the boys had really left him out in the cold. The alto sax on the record was played by Danny Altier and the guitar remains unknown.

**AVAILABLE JAZZ ON RECORD**—Dublin's in the Main Lobby of the Merchandise Mart in Chicago has a good stock of jazz records of recent vintage although already rare items. Shop is operated by Robert A. Dublin, himself a Bobby Hackett collector, and he stocks Blue Note, Commodore, and Jazz Man labels in addition to standard brands. He does business by mail order and all the address necessary is Merchandise Mart-Chicago.

Onondaga Music Co., Inc., 119 W. Jefferson St., Syracuse, N. Y. Contact Mr. Gersony who has some Ellington, Morton, Miff Mole, Louis Armstrong and McKinney's Cotton Pickers records for sale.

**ON THE BEAM**—William Russell writes that Raymond Burke the New Orleans clarinetist (See *Hot Box* June 1) is back in N. O. playing at the Stork Club on

Canal St. doubling with work in a shipyard. Monk Hazel is also back, being released from the Army and has returned to driving his bread truck.

Dave Stuart, originator of the Jazz Man label, is now flying for the Ferry Command and stops off in New York at 21 Cornelia St.

Mrs. Gertrude Hughes of Texarkana, Tex., has compiled a scrap book on Bix Beiderbecke. She has been working on it since 1938 and every page has been illustrated in full color.

George H. Plagens of the War Department Training Film Production Laboratory, Wright Field, Dayton, Ohio, wants the *Hot Box* bring up the question regarding the cheap quality of record material. He feels the shellac in new pressings is of low grade. He is probably right but under the present conditions there is nothing that can be done about it.

Ken Schram, well known Bix collector from Ripon, Wis., has gone to the army at Camp Perry, Va. and will give up records for the duration.

Jay Reeder, known as a Teagarden specialist, is now addressed as Cpl. J. G. Reeder (35528916) Co. D-57th Bn., 12th Regt. Camp Robinson, Ark.

Bob Thiele, publisher of *Jazz Magazine*, also has a new address superseding the Forest Hills Box number. Robert Thiele SK3(c) Military Morale Office, U. S. Coast Guard Training Station, Manhattan Beach, Brooklyn, N. Y.

**JAZZ PUBLICATIONS**—The magazine *Jazz* can now be purchased on most New York newsstands. The Dadds issue No. 9 is due out any day now.

Continuing to come out regularly is *Jazz Notes*, published and edited by Cedric Pearce, 11 Ellington Road, Lower Sandy Bay, Tasmania. Features record reviews, biographical sketches, collector's odds and ends as well as news from the states for the Australian jazz fan.

*Biography*, dedicated to the memory and works of Bix Beiderbecke and compiled by the Bix Beiderbecke Club at 82 Norman Ave., Waterloo, Ont., is still being issued monthly with reprinted articles that have appeared on Bix in music publications during the last few years.

### COLLECTOR'S CATALOGUE

Ziggy Lusinas, 2732 So. Wolcott-Chicago. Collects operatic mainly and has a prominent collection. However as a sidelight also accumulates "apocalyptic jazz". His sizing up of the small band is that "they play so close they are rubbin' elbows."

Pvt. Glen Ed Kinsel (3648513) Btry. C, 838th AAA, AW Bn, Camp Hulen, Texas. Wants to know other collectors around Houston.

Angelo Ascagni, 26 Leroy St., New York City. He has some excellent records to trade for Bobby Hackett Vocalions or Okesha.

Hector E. French, 122 E. Water St., Lock Haven, Pa. Has about 300 records including Bix, Goldkette, Moten and Armstrong. He wants to trade these for Billie Holiday, Mildred Bailey, Teddy Wilson and Hackett records.

**LEARN "HOT" PLAYING**—Quick course to players of all instruments—make your own arrangements of "HOT" breaks, choruses, obligatos, embellishments, figurations, blue notes, neighboring notes, etc. Professionals and students find this course INVALUABLE FOR PUTTING VARIETY INTO THEIR SOLOS.

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## Midway Gardens Band of 1927



Chicago—This band, which played at the Midway Gardens about 1927, was followed in the spot by the Danny Altier group which George Hoefler discusses in the *Hot Box* column this issue. Three of the above musicians, two sax players and the trombonist, are unidentified, but the others, left to right, are: Bob Delia, drums; Elmer Schoebel, piano; Peanuts Barina, violin; Frank Black, banjo; Steve Brown, bass; Mel Stitzel, piano; Art Kassel, sax (center man in section); Murphy Steinberg, trumpet.

## Boyer's ★ Browsers

By ANITA BOYER

The \$64 Question—and if you know the answers you'd better keep them to yourself!

What bandleader now on his way up has such a hard time holding men because of his intense dislike of sideman? He will tell anyone at any time what a lousy bunch of guys musicians are.

What girl vocalist carries such a bright torch for her leader-man that it shines right out of every look and vocal chorus?

What leader uses such uncouth language to his musicians that it makes them shudder—but as he explains it—"it's only my way"—

What bandleader thinks of his boys' comfort so much that he even gives up his seat on a train to one of them? (This gent's actions are so rare it's a shame to withhold this name.)

What sideman with a famous band ardently wooed a well known gal, proposing daily—and upon his departure from town was discovered to be a married man?

What leader with a jovial public demeanor, is a holy terror with the people who work for him?

What leader now in the armed forces has a better army band than he ever had before?

What colored leader of much fame creates so much respect for himself by being such a terrific gentleman?

What girl vocalist supposedly happily married is not too quietly carrying on with one of the members of the band in which she works?

The "I Wonder" Dept.—

I wonder if the leader famous for giving "the ray" to the lesser favored ones knows that the graduates of his school are now employing "the ray" to their own advantage.

## Lockie's HOLLYWOOD

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## Drummer and Bass Arrested With 10 Others

Los Angeles Gang Includes 2 Women; High Bail for Leaders

Los Angeles—Two local musicians were involved in a marijuana case here which resulted in the arrest of two women and 10 men on a possession charge.

The musicians, who were arrested with the others, were Walt Sherman, drums; and Howard Rumsey, bass. Sherman was held under \$2,000 bail as were all the others in the case except two asserted "ringleaders", a man and a 19-year-old girl, who were held under \$2,500 bail.

Rumsey, although arrested with the others, had not yet been arraigned and his bail had not been set. He was at one time a member of Stan Kenton's band and recently has been working in a war plant. Sherman, who is only 20, has worked only with local bands. Both are members of Local 47, AFM.

### Spivak's Sympho

New York—Charlie Spivak has written a "swing symphony" called *Day-Dream of a Jitter-bug* which his press agent says will have a commentary like Prokofiev's *Peter and the Wolf*.

it failed to cruise on a steady humming B-flat. Also, he could regulate its speed by the purr of the motor without looking at the speedometer. He was always correct. It became monotonous for the rest of the band, but we were never able to convince him we didn't enjoy being perpetually impressed. He was even worse on the job. No one wants to sluff a note intentionally, but it's great to feel you can hit a clandestine clinker occasionally without being caught!

So, we close this case for perfect pitch by assuring the man with relative and relative-perfect that he is the lucky musician. Very little will rattle his thinking music machine and he will go along evenly and eventually, while Mr. Perfect Pitch tears out his hair and quits lucrative jobs because he cannot endure the slightest flaw in intonation. Yet, every musical group is enhanced by the trivial variations of pitch which add color and persuasiveness to sound.

As long as everyone aims at pure intonation, and listens critically, outfits and individuals must constantly improve.



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## The Smiths

New York—The Eddie Condons are expecting a newcomer to the family, and, because his wife's maiden name was Smith, Eddie tells friends that he has already made up his mind as to what the baby will be named. If it's a boy, he'll be christened Pine Top, if a girl, she'll answer to Bessie. To which some other was suggested: "And if it's twins, you could call them the Smith Brothers."



# RAVINGS at REVELLE

By "SARJ"

From somewhere in North Africa comes the story of how the ingenuity of a Red Cross club director averted a black-out of half of the hot music which kept the boys from chewing their finger-nails during the pre-Sicily period. The chap in question is James Maggard of Ashland, Kentucky, and he was besieged from all quarters with requests for phonograph needles.

Jim cut a thorn from a cactus plant, tried it on his phonograph—and had the answer to the music problem. There are billions of these thorns in north Africa, and they can be reshaped too, according to the discoverer. (Ed. Note: In the May 15th issue of the Beat, Lou Schurrer's cartoon suggested a "Victory Garden" of cactus plants for hot record collectors.)

Sgt. Lee T. Masters of Rochester, Mich., now conducting a marine swing band at Guantanamo Bay in Cuba, affirms the corps tradition that making music is not a full-time job. He says: "Rehearsals and dance jobs come when we are not out on maneuvers, drill or other general duties."

Three additions to one artillery band in the south Pacific have made it a powerhouse outfit, with three trumpets, three trombones, four reeds and four rhythm, according to Cpl. Bill Granville, who doubles from the tram section to make it four trumpets occasionally.

The additions are a fine guitar man who formerly played with Dick Stabile, an excellent third trombone, and a prize catch from an infantry company, Pvt. Johnny Knepper, who used to play bass for Les Brown.

Tony Gaudin, ex-Bernie Cummins tubman, has joined Cpl. Jimmie Baker's air force band at St. Petersburg, Florida, which has three half-hour shows weekly over WWSN . . . Seaman 1/c Harry Terrill, who played lead alto with Mitchell Ayres for four years, is conducting a band at the naval air station in Elizabeth City, N. C., and has men from Ina Ray Hutton, Jerry Wald, Joe Marsala, Red Norvo, Les Brown, Gray Gordon and other bands.

Bill Zarcone, playing drums in a small jam combo in the jungles of New Guinea, writes that the natives seem amazed by his drumming, and that when he dishes out a little Sing, Sing, Sing five a la Krupa, they actually go into their dance. . . . Rube Cummings, former New York correspondent for the Beat, is in the navy at Bainbridge, Maryland. Plenty of hill-billy music around there, he says, but he gets his stabs from Jesse Knowles and a solid band.

Mrs. Kate Sims of Hawthorne, California, mother of Jack Sims, tenor sax with Sonny Dunham, has four sons in the service; William is a second lieutenant in the marines, Eugene is a radio operator with the air force, Ray (ex-Jerry Wald) is with an air corps

band at Long Beach and James (ex-Bobby Sherwood) plays trumpet in a band at Fort George E. Meade in Maryland.

Arthur C. Banning, once employed in the Chicago office of the Beat, now is a lieutenant in the air corps, having been graduated with the bombardier class at the Advanced Army Flying School in Deming, N. M., recently. . . . Norman Rost, once a member of the Warmelin Clarinet Quartet, leads an army band in the California desert and writes the music can't help but be hot there.

The army band at Newport News, R. I., includes Herb Randall, ex-Louis Prima trombonist; Bill Roberts, trumpet player and singer once with the McFarland Twins; Herbie "Chubby" Kustner, former Benny Goodman trumpeter, and Pete Voulo, drummer formerly with Tommy Dorsey. . . . Larry Hall, former trombone player with Chico Marx can be reached at Yale University, New Haven, Conn., with one of the Glenn Miller units.

The post band at Fort Dix, N. J., includes such well known sidemen as Bob Jenney, former Claude Thornhill trombonist; George Koenig, altoman, last heard with Benny Goodman; Joe Florentine and Red Di Cataldo, former Bobby Byrne trumpeters; Tommy D'Agostino, former Teddy Powell trumpet; Gene Parvis, drummer, who once played with Joe Venuti; Tom Robertson, former Benny Goodman trombonist and Louis Mercuri, guitarist. Sgt. Marco Rosales is in charge of the band. The band alternates every other Sunday with the Jack Leonard outfit over WOR on This Is Fort Dix.

Ken Hopkins, former White-man arranger, attached to the coast guard dance band at Curtis Bay, has been boosted to first class petty officer. . . . Virginia Lee Gentsel, former Washington chirper, is now in the Waves. . . . Alvino Rey alumni Charlie Brown, George Paulson, Billy May and Ralph Harden all into the army as members of the Skinny Ennis outfit. . . . Dave Franklin is west bound via army camps to rejoin wife Dorothy Dayton.

Sgt. Johnny Mendonsa, former vocalist and band leader, wants pals to know he can be reached in care of Battery B, 113th Bn., F.A., c/o Postmaster, Nashville "2" Tenn., APO 30. Also that he recently acquired a bride, Carolyn Lawrence, a dancer. . . . Jimmy Harris, Atlanta band leader, was inducted at Fort MacPherson in Georgia on July 14. . . . The boys in the 511th band at Camp MacKall, Hoffman, N. C., are still trying to figure out why a wire-haired terrier grabbed the slide of one of the trombones during a number, and put it out of action. Re-incarnation of a swing critic?

Pvt. Eddy Doven of Cleveland, wants to know where his pal, T/ Sgt. Al Cornila went from Camp Blanding, Fla., after receiving his

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## Service Band Practically Intact for Two Years



Fort Knox, Ky.—Here's one of the veteran dance bands of the service, the Armored Force Replacement Training Center dance band No. 1, under the direction of Sgt. Sid Feller, second from right in top row. In the army, men come and go constantly, but the AFRTC band has managed to stick together, with few exceptions, for almost two years. Topnotchers in the outfit include Feller, former trumpet man with

Van Alexander and Jack Teagarden, and arranger for Larry Clinton; Cpl. Jack Skiles, ex-guitarist with Fred Waring; and Sgt. Santos Biviano, third from right, bottom row, former trombonist with Carl "Deacon" Moore. The boys "double in brass," what with an extensive dance program, marching during the day with the drill band, and sundry chores around the barracks.

## Gates in Hottest Outfit Of South Pacific Never Played With Name Band

Somewhere in South Pacific—Practically every army dance band has at least two or three men in the ranks who were formerly with "name bands" back in the States. Yet the outstanding musical organization in the South Pacific area is a 16-piece outfit which does not have one single man who ever played "big time."

Previous to the formation of the outfit, a little over a year ago, not more than four or five of the men had ever had any dance

band experience of any kind. We are speaking of the infantry dance band of T/Sgt. Bruce Thomson, an outfit which for the last nine months has built up a terrific reputation for itself while playing for our troops in the South Pacific.

### May Surprise Artie

For six months they made a successful tour of the Fiji Islands, arriving at their present base some three months ago. When Artie Shaw visits this base in the near future with his famous band he is going to be surprised to find such an outstanding organization already entrenched here.

The question naturally comes up: what makes the outfit tick so well? The answer is that the men are basically expert musicians who through their concert experience, can read far better than average. The men play in tune. They have learned to phrase properly. They practice incessantly and lastly they are a clean young group of men who pull together. This war is going to develop some outstanding new musical organizations—this is definitely one of them.

### Touring With Show Now

The band uses five reeds, seven brass and four rhythm. They play sweet and jive music equally

well. With no women available for dancing the programs are usually in the nature of hour and half concert; sometimes they have as many as 4,000 men in the audience. Consequently the more swing the better. Right now the men are touring the island with a U.S.O. show and are creating such a sensation that the show people are trying to arrange for the band to accompany them on the balance of their tour.

Sgt. Bruce Thomson of Rockford, Illinois, who organized and manages the band, is an outstanding lead trumpet man, with an unusually fine tone. Featured with his hot trumpet licks is Pfc. Clete Hennings, a good looking young man from North Dakota. Hennings has had experience playing with touring outfits throughout the middle west and is now definitely ready for big time. The same is true of Pfc. John Moum, another North Dakotan, who takes the rides on tenor. He receives valuable assistance from Cpl. Bob Burrs of Dixon, Ill., on the lead alto.

### Novacek Is Vocalist

Cpl. Al Novacek, red-headed guitar man, is well known in Chicago night spots. He takes all the vocals—his beautiful tenor voice having a wonderful effect on the listening service men. Two very good men alternate on the drums; Cpl. Gabby Campbell, Dixon, Illinois, and Pfc. Bill Austin of Joliet. Sgt. Buster Groves of Freeport, Illinois, a fine concert trombone man, has been improving steadily and can now take an expert chorus. The rest of the outfit works in beautifully with the lead men.

Whether the men will stick together as a complete unit after the war is not certain at this time. As now constituted, with an experienced arranger, this outfit will definitely establish itself as a big time outfit. If same is not possible, it is already set that Henning, Moum and Novacek will form the nucleus of a reorganized unit that will probably get its start in Chicago.

## Great South Pacific Crew



Here is the infantry dance band which is described in an adjoining column. It is fronted by T/Sgt. Bruce Thomson, Rockford, Ill., and seated, left to right, are: saxes—Pfc. William Austin, Joliet, Ill.; S/Sgt. Paul Boynton, Rockford, Ill.; Pfc. John Moum, Rolla, N. D.; Pfc. Merlin Sager, Savannah, Ill.; Cpl. Robert Burrs, Dixon, Ill. Guitar—Cpl. Albin Novacek, Berwyn, Ill. Standing: trombones—Cpl. Walter Deike, Freeport, Ill.; Pfc. John Crockett, Bethlehem, Pa.; Sgt. Richard Bentley, Polo, Ill.; Sgt. Walter Groves, Freeport, Ill. Trumpets—Sgt. Albert Burch, Morrison, Ill.; Pfc. Clete Hennings, New Rockford, N. D.; Cpl. Don Werkau, Gilman, Ill. Sgt. Gil Silvis of Mt. Morris, Ill., is on bass, and Cpl. George Campbell of Dixon, Ill., is drummer. Not in the photo are Cpl. Richard Park of Mt. Morris, Ill., sax, and Pfc. Leo Thompson of Minneapolis, piano.



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## Band Leaders' Honor Roll

### ARMY

Max Adkins  
Ray Alderson  
King Allen  
Ray Anthony  
Bob Armstrong  
Zinn Arthur  
Jimmy Baker  
Layton Bailey  
Howdy Baum  
Beverly Twins  
Eddie Brandt  
Paul Burton  
Bobby Byrne  
Tony Cabot  
Russ Carlyle  
Larry Clinton  
Munson Compton  
Jerry Culick  
Marvin Dale  
Bobby Day  
Buddy DeLaney  
Eddie Dunstetter  
Freddie Ebner  
Earl Eckler  
Segar Ellis  
Charlie Fink  
Ernie Foster  
Emerson Gill  
Cecil Golly  
Allan Gordon  
Dave Hargrave  
Bob Harris  
Jimmy Harris  
Bob Helm  
Horace Henderson  
Glenn Henry  
Denn Hudson  
Bill Jenkins  
Joey Kearns  
Buddy King  
Teddy King  
Wayne King  
Ivan Kobasic  
Carl Koerber  
Al Kvale  
Bill LeRoy  
Buddy Lewis  
Johnny Lewis  
Henri Leshon  
Ray McKinley  
Mel Marvin  
Edward Miles  
Glenn Miller  
Herman Miller  
Eddie Morgan  
Hal Munro  
Freddie Nagel  
Clint Noble  
Sev Olsen  
Don Orlando  
Pancho  
Vincent Patti  
Ray Pearl  
Larry Press  
Hal Rodgers  
Dave Rose  
Dick Shelton  
Wally Stoffer  
Ray Stolsberg  
John Sullivan  
Pierston Thal  
Chuck Travis  
Paul Tremaine  
Bill Turner  
Tommy Vasilaros  
Joe Vera  
Mickey Vitale  
Hal Wells  
Jon Wells  
Bus Widmer  
Buddy Williams  
Meredith Willson  
Sterling Young

### NAVY

Del Casino  
Buddy Clarke  
Jelly Coburn  
Emery Deutsch  
Sam Donahue  
Saxie Dowell  
Eddy Duchin  
Sleepy Hall  
Bill Hummel  
Art Jarrett  
Hal Leonard  
Michael Loring  
Bert Lovely  
Clyde McCoy  
Tommy Marvin  
Bobby Parks  
Vincent Patti  
Artie Shaw  
Herb Sherry  
Ralph Stuart  
Joe Sudy  
Claude Thornhill  
Orrin Tucker  
Emil Velasco  
Lu Watters  
Bunny Weeks  
Herbie Woods

### COAST GUARD

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Joquin Grill  
Jack Spratt  
Dick Stabile  
Rudy Vallee

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Dick Jorgens

### MERCHANT MARINE

Gerald Marks  
Spud Murphy  
Ted Weems

### RCAF

Duke Daly  
Billy Thomson

## Brown Rejoins Duke

New York—Lawrence Brown, ace Ellington trombonist, was set to return to work after a vacation when the *Beat* went to press.

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## Butterfield Gets Spot on Coast

Hollywood.—Erskine Butterfield, formerly featured over the Mutual Network with his *Katzenjammer* swing show and more recently doing a single act touring the country, opens at the Zanzibar Room of the Florentine Gardens here for four weeks with options beginning August 4.



Somewhere in the Pacific—Here's Artie Shaw's navy band, The Rangers, in action. After a stay in Hawaii, where Claude Thornhill remained, Artie and his boys began a tour of the South Pacific islands. At the top is the brass section, below that are the saxes, while at the bottom is a view of the full band, with Saxist Sam Donohue in front with C. P. O. Shaw. Personnel: trombones—Tasso Harris, Dick Lefave, Tak Takvorian; trumpets—Max Kaminsky, John Best, Conrad Gozzo, Frank Beach; saxophones—Sam Donohue, Mack Pierce, Ralph LaPolla, Joe Algora, Charlie Wade; drums—Dave Tough; piano—Rocky Colluccio; bass—Barney Spieler; accordion—Harold Wax; guitar—Al Horesch; arrangers—Dick Jones and David Rose.

## Bunk Heads Jam Series on Coast

San Francisco—The stuff that Hughes Panassie talks about—*The Real Jazz*—has come to San Francisco, and from all appearances is here for a long welcome stay. The Hot Jazz Society, inspired by the appearance of Bunk Johnson, began on July 11 a series of Sunday afternoon jazz sessions at 150 Golden Gate Avenue. The first session packed the jazz joint, and Bunk, surrounded by former members of

the Lu Watters' Yerba Buena Jazz Band.

Led by the driving horn of the teacher of Armstrong, Ladnier and Oliver, the Hot Seven broke loose with a group of stomps, rags, and blues that kept an enthusiastic crowd in continuous excitement. From the happy spiritual theme *Down by the Riverside* to the piece de resistance *Bunk's Blues*, Bunk and his men left a deep impression on the audience. The personnel included: Ellis Horne, clarinet; Al Jahnigen, piano; Pat Patton, banjo; Jack Gersback, tuba; Dill Dart, drums.

—David Rosenbaum

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## Shaw's Rangers In Action



## The Four Allies The Four Freedoms Let The Bugles Sound

Pub. by Mills, Arr. by Eric Leidzen

Edwin Franko Goldman is probably the best known of all composers of band literature. His marches in particular, are among the most widely played by concert and street bands. The above three marches, *The Four Allies*, *The Four Freedoms* and *Let The Bugles Sound*, all arranged by Eric Leidzen and published by Mills Music, are his latest compositions in this field.

These marches are extremely timely, both by virtue of their titles and musical material. They are all conceived in a martial spirit and utilize material of our Allied Nations. Eric Leidzen's arrangements are clear, concise, and excellently balanced.

*The Four Allies* is founded on English, American, Chinese and Russian airs. It opens with a drum roll and the introduction is based on a melody from *Pinafore*, *For He Is An Englishman*. The first salutation is to England and the melody is *Rule Britannia*. Following this is the *Red, White And Blue* for America. An ancient Chinese song serves as the trio and the march closes with the *Red Sarafan* for Russia.

*The Four Freedoms* is entirely original and suggests no particular national airs. The intro is full leading to the first strain that has a rhythmic melody. The second section has a strong "on-the-beat" melody with a nice baritone counter. After a modulation there is a third section with a long sweeping melody, which, when amplified, serves again as a closing strain.

*Let The Bugles Sound* is a very

## Russ Carlyle Is At Camp Sibert

Heads Ten-piece Band Using Arrangements From His Old Ork

Camp Sibert, Ala.—One of the newer men in camp is Russ Carlyle, who used to sing the song titles with Blue Barron and later had his own band. Russ has wasted no time here—he organized a ten-piece band within two weeks and they've already played three jobs. The band uses the same arrangements as Carlyle's old outfit and handles them well.

The personnel is as follows: reeds—Bob Nichols, Dick Plunket, and Frank Marino; trumpets—Gene Balinski, Jim Bailey, and Richard Tanner; trombone—Dan Desberg; and rhythm—Ray Anton, Ralph Chavarría, and Ralph DeStruth. While Russ is in the service, his sister Louise will front his civilian crew. She sings in five languages and was formerly with Phil Spitalny.

Hottest ork in camp is the one led by Leland Longley, ex-Waller tenorman. The reeds carve chords a la Lunceford, backed by solid brass. . . . Frank "Artie" Palacky, who played clarinet and fronted a ten-piece jump crew in Baltimore before induction, left here recently for Maryland.

Steve Lavin, trumpeter in the camp band, went down to Birmingham the other week to hear Ina Ray Hutton. Learning that one of her trumpet men had been drafted, Steve sat in for the night and did all right. . . . The "Yardbirds" are a mighty sharp trio here—Al (ex-Glenn Garr) Jelinek presides at the skins, with Mike (ex-Tom Kelly) Carlson on piano and Bernie Fishbein on alto and clarinet.

—Dave Houser

## Ben Cutler Opens At Village Barn

New York—Ben Cutler, whose band worked last at the Arcadia ballroom here, moved into the Village Barn two weeks ago for an indefinite stay.

## Roberts Returns

Newark—Disc-jockey Jerry Roberts, out of the army with an honorable discharge, has returned to work at station WAAT here, spinning an all-night show.

## Tours Australia

Philadelphia—Betty Johnson, who sang with John Arthur's band here, is working with a USO show, touring Australia.

spirited march and incorporates a very clever idea. Bugles in "F" are scored to be used in conjunction with the band. This will enable all bands to add a drum and bugle corps for a spectacular parade or concert effect. The idea is not entirely original with Mr. Goldman (*The Thunderer* and *Semper Fidelis*) but this is the first time I have seen it used in any of the new marches. The bugle parts are quite simple.

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Bandleaders may list their bookings free of charge, merely by writing *Down Beat* two weeks before each issue.

## A

Agnes, Charlie (Casino Gardens) Ocean Park, Cal., b.  
Akin, Bill (Frolics Stage Lounge) Minneapolis, Minn., nc.  
Alexander, Van (Roseland) NYC, b.  
Allen, Bob (Roosevelt) New Orleans, La., h.  
Allen, Larry (Point Concord Inn) Havre de Grace, Md.  
Allen, Rod (Garrick Stagebar) Chicago, nc.  
Almerico, Tony (SS President) New Orleans, La.  
Armstrong, Louis (On Tour) JG  
Arnheim, Gus (Sherman's Cafe) San Diego, Cal.  
Ash, Paul (Roxxy) NYC t.  
Astor, Bob (Fire Carnival) Trenton, N. J.  
Atkins, Boyd (Faust) Peoria, Ill., nc.  
Ayres, Mitchell (Cedar Point) Sandusky, O., 8/6-12, b.

## B

Babbitt, Stewart (Hilton) Long Beach, Cal., h.  
Baker, Ken (On Tour) FB  
Banks, Billy (Fair Park Casino) Greenboro, N.C.  
Bardo, Bill (One-nighters) GAC, 8/1-12; (Claridge) Memphis, Tenn., Opg. 8/13, h.  
Barnet, Charlie (Palace) Cleveland, O., Clang, 8/6, t; (Eastwood Gardens) Detroit, Mich., 8/6-19, b.  
Barrie, Gracie (Frolics Club) Miami, Fla., Clang, 8/6; (Million Dollar Pier) Atlantic City, N.J., 8/6-14, b.  
Barron, Blue (Orpheum) Minneapolis, Minn., 8/6-12, t.  
Bartel, Jeno (Lexington) NYC, h.  
Bartha, Alex (Steel Pier) Atlantic City, N.J., b.  
Basie, Count (Universal Studios) Universal City, Cal., Until 8/6; (Orpheum) Omaha, Neb., 8/13-19, t.  
Becker, Bubbles (Van Cleave) Dayton, O., h.  
Beckner, Denny (Tybee Beach) Savannah Beach, Ga.  
Bart, Betty (Roof Garden) Leesville, La., b.  
Bestor, Don (WHN) NYC  
Bishop, Billy (Deshler-Wallick) Columbus, O., h.  
Bondahu, Neil (Chase) St. Louis, Mo., h.  
Bothe, Russ (Sabina) Chicago, b.  
Bradshaw, Tiny (Rhumbogee) Chicago, nc.  
Bratcher, Washie (Washington) Washington, D.C., h.  
Breeze, Lou (Chase Parole) Chicago, nc.  
Brennan, Morrey (The Pier) Jamestown, N.Y., nc.  
Brigade, Ace (Trocadero) Henderson, Ky., Clang, 8/12, nc.  
Britton, Milt (On Tour) FB  
Brown, Charles (Andy's) Lorain, O., nc.  
Brown, Les (Flagler Gardens) Miami, Fla., h.  
Buckwalter, Junior (Hamid's Million Dollar Pier) Atlantic City, N.Y., b.  
Burns, Mel (Bal-a-Roue) Medford, Mass., h.  
Bussa, Henry (Palace) San Francisco, Cal., h.

## C

Caceres, Emilio (509 Club) San Antonio, Tex., nc.  
Calloway, Cab (Park Center) NYC, h.  
Camden, Eddie (Casanova) Detroit, nc.  
Campiglia, Jimmie (Castle) Ventura, Cal., nc.  
Carlton, Russ (Eagles) Fall River, Mass., b.  
Carlyle, Louise (Wind Mill) Charleston, S.C.  
Carter, Benny (Hollywood Cotton Club) Hollywood, Cal., nc.  
Cavallaro, Carmen (Strand) NYC, t.  
Chester, Bob (One-nighters) MCA  
Claridge, Gay (Wil-Shore) Chicago, b.  
Cornish, Frankie (Alpine Terrace) Alfred, N.Y., b.  
Courtney, Del (On Tour) WMA  
Craig, Francis (Hermitage) Nashville, Tenn., h.  
Crawford, Jack (Frolics) St. Paul, Minn., nc.  
Cugat, Xavier (MGM Studios) Culver City, Cal.  
Cummins, Bernie (Tune-Town) St. Louis, Mo., Clang, 8/8, b; (Trocadero) Henderson, Ky., Opg. 8/13, nc.

## D

D'Amico, Nick (Statler) Detroit, h.  
D'Arcy, Phil (Rogers Corner) NYC, nc.

Davidson, Cee (Utah) Salt Lake City, b.  
DiPardo, Tony (On Tour) MCA  
Dixie Debs (Hi-Hat) Tampa, Fla., nc.  
Donahue, Al (Totem Pole) Auburndale, Mass., h.  
Dorsey, Jimmy (Palladium) Hollywood, Cal., b.  
Dorsey, Tommy (MGM Studios) Culver City, Cal.  
Drake, Edgar (Club Royale) Detroit, nc.  
Dunham, Sonny (Sherman) Chicago, Clang, 8/12, h.  
Durham, Eddie (On Tour) MG

## E

Edwarda, Jack (Statler) Boston, h.  
Ellington, Duke (Hurricane) NYC, nc.  
Eymann, Gene (Lowry) St. Paul, Minn., h.

## F

Fields, Ernie (On Tour) FB  
Fields, Irving (Hollywood) West End, N.J., h.  
Fields, Shep (On Tour) MCA  
Flo Rito, Ted (Elitch's Gardens) Denver, Colo., 8/3-16, b.  
Fisher, Bill (Liberty) Liberty, N.Y., h.  
Fisher, Freddie (Radio Room) Hollywood, Cal., nc.  
Fodor, Jerry (SS Great Detroit) Detroit, Mich.  
Foster, Chuck (Orpheum) Omaha, Neb., Clang, 8/6, t; (One-nighters) GAC, 8/6-15  
Four Blazes (Whirlaway) Chicago, nc.  
Franklin, Buddy (Blue Moon) Wichita, Kan., Clang, 8/8, b.  
Fuller, Walter (Tony's Subway) Peoria, Ill., nc.

## G

George, Mike (Pier Marine Room) Celeron Park, Jamestown, N.Y.  
Gerkson, Joe (Casa Nova) Elmwood Park, Ill.  
Goldfield, Goldie (Show Boat) Jacksonville, Fla.  
Goodman, Benny (Astor) NYC, Clang, 8/7, h.  
Gordon, Gray (USO Tour) GAC  
Gorner, Mischel (Commodore) NYC, h.  
Gray, Glen (Pennsylvania) NYC, h.

## H

Hampton, Lionel (Oriental) Chicago, Clang, 8/5, t; (Stanley) Pittsburgh, 8/13-19, t.  
Harris, Ken (Post and Paddock) Louisville, Ky., nc.  
Harrison, Ray (Biltmore) NYC, h.  
Hamilton, George (On Tour) MCA  
Heidt, Horace (Terrace Room) Newark, N.J., Opg. 8/3, nc.  
Henderson, Fletcher (Tic Toc) Boston, Mass., Clang, 8/14, nc.  
Henry, Toby (Shanghai Terrace Bowl) Oakland, Cal., nc.  
Herbeck, Ray (Peabody) Memphis, Clang, 8/12, h.  
Herman, Woody (Circle) Indianapolis, Ind., Clang, 8/5, t; (Stanley) Pittsburgh, 8/6-12, t.  
Hill, Tiny (Edison) NYC, h.  
Himler, Richard (Orpheum) Omaha, Neb., 8/6-12, t.  
Hines, Earl (Howard) Washington, D.C., Clang, 8/5, t; (Royal) Baltimore, 8/6-12, t.  
Hoagland, Everett (Ciro's) Mexico City, Mexico, nc.  
Horton, Aub (Santa Rita) Tucson, Ariz., h.  
Howard, Eddy (Aragon) Chicago, b.  
Hummel, Jack (Washington Club) East Hampton, O., nc.  
Hutton, Ina Ray (Cedar Point) Sandusky, O., Clang, 8/6, b; (Astor) NYC, Opg. 8/9, h.

## I

International Sweethearts of Rhythm (On Tour) FB  
Jaquet, Russell (El Dorado) Houston, Tex., h.  
Jagger, Kenny (Sportsmens Club) Indianapolis, Ind.  
James, Harry (MGM Studios) Culver City, Cal.  
Jennery, Jack (On Tour) GAC  
Jerome, Henry (Roosevelt) Washington, D.C., h.  
Johnson, Buddy (On Tour) MG  
Jones, Spike (Tower) Kansas City, Mo., Clang, 8/5, t; (Oriental) Chicago, 8/6-12, t; (Riverside) Milwaukee, 8/13-19, t.  
Jordan, Louis (On Tour) GAC

## Key Spot Bands

AMBASSADOR HOTEL, Los Angeles—Freddie Martin

ARAGON, Chicago—Eddy Howard

ASTOR HOTEL, New York—Benny Goodman; Aug. 9, Ina Ray Hutton

BILTMORE HOTEL, Los Angeles—Henry King; Aug. 12, Frankie Masters

BLACKHAWK RESTAURANT, Chicago—Carl Ravazza

CASA MANANA, Culver City, Cal.—Lucky Millinder

EDGEWATER BEACH HOTEL, Chicago—Eddy Oliver

HURRICANE, New York—Duke Ellington

MARK HOPKINS HOTEL, San Francisco—Joe Reichman

NEW YORKER HOTEL, New York—Johnny Long

PALLADIUM, Hollywood—Jimmy Dorsey

PALMER HOUSE, Chicago—Griff Williams

PARK CENTRAL HOTEL, New York—Cab Calloway

PENNSYLVANIA HOTEL, New York—Glen Gray

ROOSEVELT HOTEL, Washington, D. C.—Henry Jerome

ROSELAND, New York—Van Alexander

SHERMAN HOTEL, Chicago—Sonny Dunham; Aug. 13, Woody Herman

TERRACE ROOM, Newark, N. J.—Horace Heidt

TRIANON, Chicago—Lawrence Welk

TRIANON, Southgate, Cal.—Louis Prima

WALDORF-ASTORIA, New York—Leo Reisman

Joy, Jimmy (Muehlebach) Kansas City, Mo., h.

## K

Kamel, Art (Bismarck) Chicago, h.  
Kay, Herbie (On Tour) MCA  
Kaye, Don (Claremont) Berkeley, Cal., h.  
Kaye, Sammy (Steel Pier) Atlantic City, N.J., b.  
Kenton, Stan (Orpheum) Los Angeles, Cal., 8/4-10, t; (Orpheum) Oakland, Cal., 8/12-18, t.  
King Cole Trio (831 Club) L.A., Cal., nc.  
Klig, Henry (Riviera) L.A., Cal., Clang, 8/11, h.  
Kirk, Andy (On Tour) JG  
Kloss, Larry (Chris' Taxi Hall) Harrison, N.Y., b.

## L

Labrie, Lloyd (Darling) Wilmington, Del., h.  
Lamb, Drexel (Bartlett's) Pleasant Lake, Mich., b.  
Landre, Johnnie (Esquire Club) Norfolk, Va., nc.  
Lang, Geo. Al (Rhythm Club) Boston, Mass.  
Larkin, Milton (On Tour) MG  
LeBaron, Eddie (Trocadero) Hollywood, Cal., nc.  
Leonard, Ada (Palace) Columbus, O., 8/3-5, t; (Palace) Cleveland, O., 8/6-12, t.  
Leonard, Harlan (Club Alabam) Hollywood, Cal., nc.  
Lewis, Ted (On Tour) MCA  
Light, Enoch (Providence-Biltmore) Providence, R.I., h.  
Lombardo, Guy (Roosevelt) NYC, h.  
Long, Johnny (New Yorker) NYC, h.  
Lopez, Vincent (Taft) NYC  
Lunceford, Jimmie (On Tour) HFO  
Lyman, Abe (Orpheum) Minneapolis, Minn., 8/6-11, t.

## M

McIntire, Lani (Lexington) NYC, h.  
McIntyre, Hal (Stanley) Utica, N.Y., 8/10-12, t; (Buffalo) Buffalo, N.Y., 8/13-19, t.

McLean, Jack (Paris Inn) San Diego, Cal., nc.  
Mannone, Wingy (Bahalu Club) L.A., Cal., nc.  
Marcellino, Muzzy (Florentine Gardens) Hollywood, Cal., nc.  
Mario, Don (Beachcomber) Providence, R.I., nc.  
Marsala, Joe (On Tour) CRA  
Martin, Freddy (Ambassador) L.A., Cal., h.  
Mason, Del (Rollarens) Richmond, Ind., b.  
Masters, Frankie (Biltmore) L.A., Cal., Opg. 8/12, h.  
Mellotones (Eagles Club) Mt. Vernon, O., b.  
Meo, Jimmy (Limehouse) Chicago, r.  
Messner, Johnny (McAlpin) NYC, h.  
Michener, Les (Crystal) Upper Darby, Pa., h.  
Millinder, Lucky (Casa Manana) Culver City, Cal., nc.  
Molina, Carlos (Del Rio) Washington, D.C., Clang, 8/10, nc; (Hippodrome) Baltimore, 8/12-18, t.  
Monroe, Vaughn (T. & D.) Oakland, Cal., 8/5-11, t.  
Morales, Noro (Riobamba) NYC, nc.  
Morand, Jose (Astor) NYC, h.  
Morgan, Russ (Earle) Philadelphia, 8/6-12, t.

## N

Nelson, Ozzie (Chicago) Chicago, Clang, 8/5, t; (Riverside) Milwaukee, 8/6-12, t; (Orpheum) Minneapolis, 8/13-19, t.  
Newman, Ruby (Copley-Plaza) Boston, h.  
Newton, Frankie (Cafe Society Dwnm.) NYC, nc.  
Noone, Jimmy (Streets of Paris) Hollywood, Cal., nc.  
Norman, Lee (Tony Pastor's) NYC, nc.  
Norvo, Red (Garrick Stagebar) Chicago, nc.

## O

O'Brien & Evans (King's Theater Bar) Cincinnati, O., r.  
O'Casey, Pat (The Hole) S. F., Cal., nc.  
Ohman, Phil (Mocambo) L.A., Cal., nc.  
Oliver, Eddy (Edgewater Beach) Chicago, h.  
Osborne, Will (RKO) Boston, 8/5-11, t.  
Owen, Harris (Hilltop) Little Rock, Ark., nc.

## P

Pablo, Don (Palm Beach Cafe) Detroit, Mich.  
Page, Hot Lips (Famous Door) NYC, nc.  
Pachito (Versailles) NYC, nc.  
Pastor, Tony (Eastwood Gardens) Detroit, Clang, 8/6, b; (One-nighters) CRA, 8/7-15  
Paulsen, Art (New Yorker) NYC, h.  
Paulsen, Ray (Melody Mill) N. Riverside, Ill., b.  
Petti, Emilie (Ambassador East) Chicago, h.  
Powell, Teddy (Grand) Evansville, Ind., h.  
Powell, Walter (Aquarium) NYC, nc.  
Prager, Col. Manny (Childs Paramount) NYC, r.  
Prima, Louis (Trianon) Southgate, Cal., nc.  
Pripps, Eddie (Latin Quarter) Chicago, nc.

## R

Raeburn, Boyd (Bandbox) Chicago, nc.  
Ramos, Ramon (Blackstone) Chicago, h.  
Ravazza, Carl (Blackhawk) Chicago, r.  
Ray, Ernie (Club Royale) Savannah, Ga.  
Redman, Don (Zanzibar) NYC, nc.  
Reichman, Joe (Mark Hopkins) S. F., Cal., h.  
Reinhart, Dick (Backstage) S.F., Cal., nc.  
Reisman, Leo (Waldorf-Astoria) NYC, h.  
Rey, Alvino, (Aragon) Ocean Park, Cal., h.  
Reynolds, Tommy (On Tour) FB  
Rogers, Dick (Earle) Philadelphia, Clang, 8/5, t; (State) Hartford, Conn., 8/6-8, t.  
Rogers, Eddie (Del Rio) Washington, D.C., Opg. 8/11, nc.  
Rollson, Jerry (LaDelfa) Mt. Morris, N.Y., nc.  
Rollins, Adrian (Rogers Corner) NYC, nc.  
Royal Filipino Orch. (Talk Of The Town) Peoria, Ill., nc.  
Rosenberg, Eddie (Orlando Plaza) Charleston, W. Va.

## S

Sanders, Joe (On Tour) MCA  
Sandler, Sandy (Wardman Park) Washington, D.C., h.  
Saunders, Hal (Belmont Plaza) NYC, h.  
Saunders, Red (Club Delia) Chicago, nc.  
Savitt, Jan (Palomar) Norfolk, Va., 8/2-3, b; (Frolics) Miami, Fla., Opg. 8/6, nc.  
Scott, Bee (Jerry's) Asbury Park, N.J., nc.  
Scott, Raymond (CBS) NYC  
Sheeley, Jimmy (Stanley House) Stroudsburg, Pa., nc.  
Sherwood, Bobby (On Tour) MCA  
Shockey, Jimmy (USO Club) York, Pa.  
Singleton, Zutty (Trinidad) Hollywood, Cal., nc.  
Smith, Stuff (3 Deuces) Chicago, nc.  
South, Eddie (Polka Berge) NYC, nc.  
Spicer, George (New Pelham Heath Inn) NYC  
Spivack, Charlie (20th Cent. Fox Studios) Hollywood, Cal., Until 8/7; (Rainbow Randeru) Salt Lake City, Utah, 8/10-18, b.

Stone, Eddie (St. Anthony) San Antonio, Tex., h.  
Stonum, Harry (Tune-Town) St. Louis, Mo., b.  
Straeter, Ted (Statler) Washington, D.C., h.  
Strong, Bob (On Tour) MCA  
Stuart, Nick (Jefferson) St. Louis, Mo., h.  
Suga, Artie (Club Tropianna) Alfred, N.Y., nc.  
Sykes, Curt (Trianon) Seattle, Wash., b.

## T

Talley, Henry (D.L.K. Hall) Webster, Mass.  
Teagarden, Jack (Lakeside Park) Denver, Colo., Clang, 8/12, b.  
Three Bits of Rhythm (Dixie) NYC, h.  
Three Sharps and A Flat (Bar O'Music) Chicago  
Timmons, Bill (Coshocton Lake Park) Coshocton, O., b.  
Trace, Al (Dixie) NYC, h.  
Trester, Pappy (Park Rec. Center) St. Paul, Minn.  
Tucker, Tommy (Stanley) Pittsburgh, Clang, 8/5, t; (One-nighters) MCA, 8/6-15

## V

Venuti, Joe (Million Dollar Pier) Atlantic City, N.J., 8/1-7, b; (Plymouth) Worcester, Mass., 8/9-11, t.

## W

Wald, Jerry (Stage Door Casino) Baltimore, Md., 8/3-9, b; (Howard) Washington, D.C., 8/13-19, t.  
Waples, Bud (Ansley) Atlanta, Ga., h.  
Wasson, Hal (Hollywood) Mobile, Ala., nc.  
Watkins, Sammy (Hollenden) Cleveland, O., h.  
Wells, Lawrence (Trianon) Chicago, b.  
Williams, Cootie (On Tour) MG  
Williams, Griff (Palmer House) Chicago, h.  
Wilson, Teddy (Cafe Society Uptwn.) NYC, nc.  
Wright, Charles (Drake) Chicago, h.

## Y

Young, Eddie (Cosmo) Denver, Colo., h.  
Young, Lee (Club Alabam) L.A., Cal., nc.

## Two Hartforders Join Name Bands

Hartford, Conn.—Al Gentile and his orchestra are playing at the Club Ferdinand, the spot recently vacated by Betty McGuire's all-girl orchestra. Gentile's crew hails from New Britain, Conn., and the personnel includes: Johnny Andriani, Warner Hinz, Joe Meltzer, Carl Marino, Jack Tormey, Johnny Fable, Marvin Marx, Eddie Knowles, Jack Humphreys, and George Manstan. Vocals are handled by Eleanor Nelson.

Buddy James, local sax playing bandleader, has temporarily given up his band to join Mal Hallett. Mickie Arris, Buddy's girl vocalist, will front the James band during the leader's absence. . . . Another local sax tooter, Stan Sterbenz, will do his future tooting with Tony Pastor, a home town boy who made good.

—Hal Lowey

## Wichita Singers Visit Old Home

Wichita, Kansas—Beulah Roth, Wichita singer, who has been with a traveling USO unit for the last three months, left for New York to begin rehearsals after visiting her parents here. . . . Kay Fuller, coloratura soprano, here for the last two months, left for Cleveland, where her husband is technical advisor for Fisher Aircraft.

Another recent visitor was Lois Elaine Moehring, singer formerly on local stations, who has been on the west coast for four years. . . . Alan Watrous was appointed activities director for Boeing Airplane Company. . . . Ella Rose Wright, former music student at University of Wichita, has received a scholarship at Northwestern University. She is pianist during the dinner hour at the Orrington Hotel, Evanston.

Weldon Wilber of Wichita made his debut with New York Philharmonic in May (French horn player). . . . The Nilsson twins, Elsie and Eileen, singers, formerly of Wichita, were signed by Spike Jones and are on tour.

—Irma Wassall

## Goldie in Philly

Philadelphia—"Goldie", impresario who ran the ill-fated O'Clock club in New York, is now working with Charles Solomon operator of the Met ballroom here.

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## Boston Savoy Opens Again

Boston, Mass.—The newly remodeled and modernistic Savoy, formerly the Royal Palms, had its opening July 8 with Pete Brown's fine crew doing the musical honors. Doing turn-away business, it looks as if Steve Connolly has hit the jackpot again and the Savoy should prove to be the most popular strictly jazz spot in the city. Pete Brown will probably be there indefinitely, but with Saddy Lewis' return from Toronto's Top Hat, it is likely both aggregations will share the spotlight.

Coleman Hawkins, with one of the best combos ever to hit town, including outstanding alto man Lem Davis, broke all records during his recent engagement at the Tic Toc. Hawkins was followed by Fats Waller, Snub Mosely and Louis Jordan respectively.

Cecil Scott and his boys at the Ken Club . . . Hildegard, singer of the song sophisticated, at the Copley Plaza Oval Room with Ruby Newman . . . Charlie Barnett played a Coca-Cola shot at South Weymouth following his run at the Bradford.

—Phil Young

## Small Combos Kick Madison

Madison, Wis.—Cal Calloway is fronting a good three piece group with Lee Leighton, former J. Dorsey chick, on the vocals at the Top Hat here and is really doing himself and his boss, Joe Perzborn a lot of good. Group consists of the leader on organ; Jimmy Jones, on sax, trumpet, and vibes; and the fine git work of George Corsi.

Lovey Walkup and Al Coleman, two man septa combination, are keeping the patrons jumping at the Jolly Roger Club. . . . Madison cats have been getting their kicks of late listening to the Truax Field dance band doing its stuff every Saturday night on the State Capitol's broadwalk. Band jumps, but good, especially Cy Gordon's hot trombone; Joe Aguananno, on trumpet; Hap Hyneman, electric git. Vocals are handled by Eddie Singer, formerly of Ted Streator's outfit. Gordon is a Pastor alumnus and Aguananno did a stint with the late Bunny Berigan.

—The Tiger

## Rockford Home Talent Clicking

Rockford, Ill.—Six musicians, gleaned from Rockford's defense plants, and under the baton of saxman Bobby La Verne, celebrated half a year of entertaining patrons of the Hotel Nelson last month. Members of the sextet are busy at war jobs during the day but at night get together to form the best band ever to play the Nelson.

Tops in Taps, heretofore strictly a cocktail bar, has enlarged its floor space and is presenting floorshows. Stars of the most recent show are fem vocalist Norma Warner and tapist Joyce Carleton. Phil Schwartz, ex-Ruth Etting pianist, handles the accompaniment and Charlie Schultz and Pat Gay, Taps "perennials", entertain between shows.

Leo Fortin took over Joe Coleman's trumpet chair in Russ Winslow's Hotel Lafayette band recently. Leo, ex-Lawrence Welk sideman, had been working in the pit of the Palace theater here.

Lucier Rimmel took over the 88 for Pete Galliano's quartet at the Blue Diamond in Beloit last month. Rim had been playing accompaniments at Rockford Tap and jobbing with the Howie Wright ork. . . . Ford Keeler, former Rockford sax ace and more recently with Bob Strong, is now in the navy at San Diego. . . . Paul Walker, Palace leader, was turned down by the army recently.

—Bob Fossum

## Buddy Knocks Himself Out



Oceanside, Calif.—When Al Sears brought his band and his revue to Camp Pendleton for a two-night stint, Pvt. Buddy Rich of the marines knocked himself out. The first night he sat in merely for a couple of sets, but the second night, Christopher Columbus was missing and Buddy thumped the skins for the entire session. Here are Sears, Chris and Buddy. Al's band includes such men as Lester Young, Bud Johnson and Edgar Sampson in the sax section. Official U. S. Marine Corps Photo.



In answer to several requests for information on how to start a fan club and about the activities of a fan club, this column ran a series containing such information in the September 15 to and including December 1, 1942 issues. However, following are a few suggestions which should be helpful. First you must contact the orchestra or artist for whom you wish to organize a club and outline your plans to him. Having done this, he will, if he feels that you are sincere and will be an aid to him, authorize your club and offer any help he may be able to give.

After you obtain permission to proceed with the club, you should get all of the information available about your star so that you will have a complete knowledge of his background and career. Plan to put out a paper and membership cards. Estimate your cost for all the plans you may have and decide upon your dues for membership so that you will not lose money, keeping in mind that you do not expect to make a profit. Announce your club in this column and you will start getting letters from prospective members.

Plan parties, contests and drives for the interest of your club and in answering letters to prospective members, give full details as to your club's activities and enclose an application card. Write to your members often. Do not merely write telling them they are members and let it go at that. And last but not least, remember that the purpose of your fan club is to plug your band or artist.

Pvt. V. Palumbo, who has a Shep Fields Fan Club, would like to have more members and wants anyone interested to write to his sister Marie Palumbo, 529 8th St., Brooklyn, N. Y.

Miss Terry Jadin, president of the National Vaughn Monroe Fan Club, who has started a drive for new members, has changed her address to The Belvedere, 3705 90th St., Jackson Heights, N. Y.

Betty Springer, 743 68th St., Brooklyn, N. Y., would like a few more members for her Billie Rogers Fan Club. . . . Ruthie Ziesel, 590 Navahoe Ave. and Betty Corbin, 631 Conner Ave., Detroit, 14, Michigan have taken over Mary Riegert's Gene Krupa Fan Club and want all old and new members to write to them.

Frankie's Favorites is the name of a new Frank Sinatra club started by Jane Guthmiller, president and Nadine Gregory, secretary. Write to Jane at 224-23 92 Ave., Queens Village, N. Y.

## Send Birthday Greetings to:

- Aug. 1—Larry Stewart
- Aug. 2—Andy Seerest, Charlie Shavers
- Aug. 3—Lawrence Brown
- Aug. 4—Bill Coleman, Jess Stacy, Dick Todd
- Aug. 6—Vic Dickenson, Billy Rowland, Luis Russell
- Aug. 7—Hal Derwin
- Aug. 8—Benny Carter, Lucky Millinder, Axel Stordahl, June Howard
- Aug. 9—Lyman Candee
- Aug. 10—Al Morgan, Claude Thornhill, Johnny Clark
- Aug. 11—June Hutton, Russell Procope, Little Ryan
- Aug. 12—Ruth Lowe
- Aug. 13—Skinnay Ennis, Nate Kasebier, Buddy Rogers
- Aug. 14—Billy Kyle, Stuff Smith

The Modern Music Makers Club is still active and soliciting new members. Write to Steve H. Frank, 200 Myrtle Ave., Jersey City, N. J. . . . Randall Archer, president of Hal McIntyre Fan Club No. 29, 6202—29th N. E., Seattle, 5, Wash., announces an all-out new membership drive. . . . Frances Swenton, president of the Hal Derwin Fan Club, has a new address—218 Maple St., Dickson, Pa.

A new Dick Mains (Teddy Powell trumpeter) Fan Club has been organized. Mary Nallen, 15 Hughes St., Wilkes-Barre, Pa. is the president. . . . Dorothy McNamee, president of a Frank Sinatra Fan Club, 251-61 Gaskell Road, Little Neck, L. I., would like more new members.

The Town Criers-Dick Noel Fan Club wants an increase in membership. Write to Betty Seidell, president, 159-00 Riverdale Dr., New York, 32, N. Y. . . . The Buddy Moreno Boosters have reorganized. Everyone wishing to join write to Agnes De-

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DRUMMER—30, 4F, prefer jump band, any size. Will travel. Join union. Warren Fooks, 802 N. Franklin St., Wilmington 14, Delaware.  
TROMBONIST—Age 19—4F. Non union, will join. Experienced player and traveler. Wm. Harrison, P.M.I. Sedalia, N. C.  
DRUMMER—16 yrs. of age, will travel. Join union. Can read, fake. Solid bass rhythm. Angelo Ventricelli, 2144 Belmont Ave., Phone FO-5-1189, Bronx, N. Y.  
TRUMPET—16, experienced, prefer young band. Consider anything. Non union. Will join. Travel anywhere. William Whitteburg, 524 S. Seminary, Madisonville, Ky.  
DILETTANTE ARRANGER wants work with big band. No siddles, french horns. Strictly rock. Rates reasonable. Box 8, Down Beat, 208 N. Wabash, Chicago.

### PHONOGRAPH RECORDS

RECORDS—Plenty of hard to get selections by Goodman, Dorsey, James, Miller, Shaw and others. Send list of your wants. Write for free list. The Swing Record Shop, 87 East St., Whitinsville, Mass.  
WANTED—Woo Herman's Golden Wedding, Jimmy Dorsey's—A Man and His Drum, Dusk In Upper San Dusk, Gene Krupa's—Drummin' Man, Wire Brush Stomp, Rumba Jumps, Tommy Dorsey's Swing High, Losers Weepers, Quiet Please, Hawaiian War Chant, Jan Savitt's Shabby Old Caddy, Glen Miller's Pagan Love Song, Rumba Jumps. \$1.00 apiece. David Sweet, 720 Ridge Rd., Middletown, Conn.  
WELCOME SHOP RECORDS, 383 Columbus Ave., Boston, Mass.  
LATE RECORDINGS—16 up. List free. Pop's Record Shop, 8807 Grand River, Detroit 4, Mich.

### MISCELLANEOUS

LEARN PIANO TUNING AT HOME. Complete course by Dr. Wm. Braid White. For details write Karl Bartenbach, 1001 Wells St., Lafayette, Ind.

Witt, president, 6466 N. New-castle Ave., Chicago, Ill.  
Robert Nusbaum, 114 Circle, Peoria, Ill. is president of a new Harry James Fan Club and is anxious for new members. . . . Margie Safran, 2439 W. Rice St., Chicago, Ill. is organizing a Johnny Mercer Fan Club.

Lee Schindler, 220 East 4th St., Clifton, N. J. wants all Benny Goodman fans in New Jersey to join her club. . . . Jivin Jamesettes, a Harry James Fan Club with Jane Glenn, 3734 85th St., Jackson Heights, N. Y. as its president, wants new members. . . . Alice Margulies, 541 Ave. C, Bayonne, N. J. would like more members for her Vaughn Monroe Fan Club.

Charlotte Abrahamson, 18 Broadway St., Graniteville, Mass. has started a Harry James Fan Club and wants new members. Also, Clayton Booth, 7916 Barry Ave., Chicago, Ill. is attempting to get a Harry James club under way.

The Septa Club, boosting colored bands such as Andy Kirk, Count Basie, Jay McShann and Benny Carter wants all prospective members to write to Bill Delvie, 823 East 59, Seattle, 5, Wash.

### Lil Green Resting

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